

CATALOGUS FRAGMENTORUM CUM NOTIS MUSICIS
MEDII AEVI IN SLOVACIA

**CATALOGUS FRAGMENTORUM
CUM NOTIS MUSICIS MEDII AEVI
E CIVITATE TRENCHINI**

TOMUS VI

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BRATISLAVA 2020

This publication was realized within the project VEGA 2/oo34/17 The Image of Piety in Medieval Musical Culture in Slovakia and supported by the Slovak Research and Development Agency under the contract No. APVV-19-0043 CANTUS PLANUS in Slovakia: Local Elements – Transregional Connections and by the Music Fund Slovakia



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Publisher:

Institute of Musicology of the Slovak Academy of Sciences,
Bratislava 2020

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Redaction: Author

Translation: Mgr. Enzo Passerini

Technical collaboration - Design - Graphic - Typography: Libros, s.r.o., Trnava

Photo: Author

Proof reading: Mgr. Jakub Minárik

Print: Váry, s.r.o., Trnava

Internet: <http://cantus.sk>

e-mail: musicology@savba.sk

ISBN: 978-80-89135-44-8

EAN: 9788089135448

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Introduction

Systematic processing, registration, identification, comparison and subsequent evaluation of preserved written and notated medieval sources enables better understanding and even reconstruction of the contemporary status quo of musical and written culture in the territory of what is now Slovakia. However, compared to the neighbouring countries (Austria, Poland, and Hungary), only a small number of complete manuscripts providing more information about the medieval musical culture has been preserved in Slovakia. As of today, Slovak archiving, museum, and library institutions keep 17 completely preserved liturgical codices. Complete manuscripts can be found in Bratislava (9 notated manuscripts – 5 Bratislava antiphonaries, 2 missals, 2 graduals), Spišská Kapitula (*the Spiš gradual by Juraj from Kežmarok and the Spiš antiphonary*), Martin (*the Carthusian gradual*), Košice (*the Košice psalterium and the Košice missal*), Prešov (*a psalterium and the Cracow notated breviary*), and in Nitra (*the Nitra codex*). All the above-mentioned sources have been processed with the results published either in independent papers (see Literature) or in the publication titled *Stredoveké pramene cirkevnej hudby na Slovensku*¹ by Eva Veselovská, Rastislav Adamko and Janka Bednáriková. Apart from the above-mentioned fully preserved codices, several hundreds of fragments have been preserved in the territory of Slovakia. As of today, we register the total of more than 860 fragments. The preserved fragments (similarly to the completely preserved codices) are deposited in the State Archives as well as in libraries and museums across various Slovak towns. The largest numbers of the preserved fragments are located in the archives of the following cities and towns: Bratislava (89), Banská Štiavnica (75), Modra (70), Banská Bystrica (53), Kremnica (46), Levoča (25),² Trenčín (22), Bardejov (20),³ and Poprad (19). As for library institutions, the highest number of medieval notated fragments has been preserved in the Slovak National Library in Martin (Literary Archive of the Slovak National Library: 34, the estate of Ján Galas: 7, the Franciscan libraries fund: 24)⁴ Library the Community of the Protestant Church of

¹ VESELOVSKÁ, E., ADAMKO, R., BEDNÁRIKOVÁ, J. *Stredoveké pramene cirkevnej hudby na Slovensku*. Bratislava: Ústav hudobnej vedy Slovenskej akadémie vied, 2017, p. 279.

² BEDNÁRIKOVÁ, J. Fragmenty gregoriánskeho chorálu v archívnych fondoch v Bardejove, Prešove a Levoči In: HULKOVÁ, M. ed. *Hudobnohistorický výskum na Slovensku začiatkom 21. storočia*. Bratislava: Katedra hudobnej vedy Filozofickej fakulty Univerzity Komenského, 2010; BEDNÁRIKOVÁ, J. Pramenné svedectvá stredovekej liturgickej hudby v Štátom archíve Levoča – pobočka Spišská Nová Ves. In: *Disputationes Scientifcae Universitatis catholicae in Ružomberok*. 2013, Vol. 12, no. 2; BEDNÁRIKOVÁ, J. Z posledných výskumov pamiatok gregoriánskeho chorálu na Slovensku. Tri notované pamiatky v Štátom archíve Levoča – pobočka Levoča. In: *Disputationes Scientifcae Universitatis catholicae in Ružomberok*. 2014, Vol. 13, no. 2

³ BEDNÁRIKOVÁ, Fragmenty gregoriánskeho chorálu v archívnych fondoch v Bardejove, Prešove a Levoči.

⁴ BEDNÁRIKOVÁ, J. Notované pergamenové zlomky Archív literatúry a umenia Slovenskej národnej knižnice v Martine. In: SEDLÁKOVÁ, V. ed. *Hudobný archív*. Martin: 2009, Vol. 16; BEDNÁRIKOVÁ, J. *Frammenti gregoriani in Slovacchia*. Lublin: Norbertinum, 2009; BEDNÁRIKOVÁ, J. Najnovší výskum v Archíve literatúry a umenia Slovenskej národnej knižnice v Martine. In:

the Augsburg Confession in Levoča (60),⁵ Central Library of the Slovak Academy of Sciences (former Lyceum Library in Bratislava – 52),⁶ Library of the Protestant Lyceum of the Church of the Augsburg Confession in Kežmarok (36),⁷ and ecclesiastical libraries in Nitra (Episcopal Diocesan Archive: 7, Diocesan Library: 3, Piarist Library: 5) and the Library of the Protestant Church of the Augsburg Confession in Revúca and Rožňava (11).⁸ Most of the fragments have already been processed and published, either as independent studies or in catalogues.⁹ The majority of these sources originated in the 14th to 15th century.

There are several reasons why only a small number of sources has been preserved in the territory of Slovakia. The first possible reason may consist in frequent military conflicts during the Middle Ages, fires, and general instability of the ecclesiastical-political situation (Reformation and the subsequent Counter-Reformation or Catholic Reformation). The second reason is the fact that between the 15th and the 17th century, a large part of non-utilised manuscripts was used as suitable material for reinforcing covers and bindings of more recent sources (notably official books and municipal protocols). Today, we find the largest number of the fragments as parts of the binding of more recent books. The third reason is related to the export of manuscripts abroad, both at an early stage, when the codices of Hungarian/Slovak provenance were removed from Bratislava, Levoča, Bardejov, Leles, and other locations, and also at a later stage – after the founding of the Czechoslovak Republic in 1918 – when numerous medieval manuscripts ended up in foreign private collections.

The fragments and codices preserved in Slovakia represent only a fraction of the liturgical codices actually used during the Middle Ages.

The sixth volume of the edition titled *Catalogus fragmentorum cum notis musicis medii aevi in Slovacia* processes 22 medieval notated fragments of manuscripts from the State Archive of Trenčín (hereinafter referred to as “ŠA TN”). In terms of its concept and methodology, this volume follows up on the previous parts of the edition of sources published by the Musicology

Pramene slovenskej hudby II. : 1. Pramene sakrálnej hudby. 2. Hudobné knihovníctvo a jeho význam v znalostnej spoločnosti. Zborník z 2. konferencie hudobných knihovníkov, archivárov a múzejníkov. Martin: Slovenská národná knižnica v Martine a Slovenská národná skupina IAML, 2012; LAZORÍK, E. *Stredoveké rukopisné fragmenty na tlačiach 16. storočia z fondu františkánskych knižníci Slovenskej národnej knižnice.* Martin: Slovenská národná knižnica, Odbor správy a spracovania. HKD a HKF, 2019.

⁵ BEDNÁRIKOVÁ, J. *Notované fragmenty gregoriánskeho chorálu v archívno-knižničných fondech Bardejova, Prešova a Levoče.* Ružomberok: Verbum, 2010.

⁶ BEDNÁRIKOVÁ, J. Novoobjavené hudobné pamiatky v archíve ÚK SAV v Bratislave. Semiotický pohľad na adiastematické fragmenty. In: *Slovenská hudba.* 2006, Vol. 32, no. 2.

⁷ VESELOVSKÁ, E. *Catalogus fragmentorum cum notis musicis medii aevi e civitate Kesmarkini. Tomus V.* Bratislava: Ústav hudobnej vedy Slovenskej akadémie vied, 2019.

⁸ VESELOVSKÁ, E. Stredoveké hudobné pramene Gemera a Malohontu. In: *Hudba - výskum - kontexty: Zborník príspevkov z regionálnej konferencie venovanej 100. výročiu narodenia Františka Zagibu, usporiadanej 29. novembra 2012 v Jelšave.* Bratislava: Ústav hudobnej vedy Slovenskej akadémie vied, 2015.

⁹ For a complete list of publications focusing on the topic of processing of medieval notated fragments, please see Literature.

Institute of the Slovak Academy of Sciences in Bratislava. In the form of a full-text catalogue and an initial scientific paper, it provides access to valuable medieval materials dated back to the 14th to 16th century. Currently, most of these notated fragments are a part of the covers of the official municipal books of the city of Trenčín from 1596 to 1662. One part of these manuscripts is located in an independent box with various sheets of music from the 15th to 20th century, titled “Zbierka hudobnín rozličnej provenience” [Slovak for: *Collection of music sheets of various provenance*] which is hereinafter referred to as “ZH-A”. One part of the material has been processed by Eva Veselovská in several studies.¹⁰ Within the frame of our research, we have found a previously unprocessed fragment of a breviary, located in the Collection of music sheets of various provenance (ZH-A).

The initial scientific paper presents a basic analysis of the relevant medieval notated manuscripts in terms of musical palaeography, liturgy, and musical content. When studying the source material, we discovered that certain fragments could come from a single original liturgical codex. We were not able to fully clarify many questions about the production, origin, and the actual use of these manuscripts. Their fragmentary status did not allow us to establish precise scientific conclusions. While in the field of art history and art sciences it is possible – in ideal cases – to define the work of illumination school, specific workshop or the specific illuminator, in the field of musical palaeography the analysis of notation structures is mostly an indicator of the notator’s provenance. Since the fragments do not show any articulated illuminations, it is not possible to define the exact date or provenance on the basis of the analysis of the book decoration. Therefore, to achieve more precise dating of the fragments, we analysed the lettering and we also applied the procedures of Latin palaeography.

Another significant sign and indicator of a particular provenance may be the match between the palaeographic identification (the type of notation) and the liturgical tradition of the source. Fragment comparison was enabled based on matching of the liturgical and musical contents with the published editions of sources as well as national and international databases, which we found highly instrumental in the process of identification, processing, comparison and evaluation of manuscripts. Despite the huge increase in the volume of digitised sources and material accessible online, we still miss some essential data necessary for comparison of Central European sources. In this particular case of the fragments from Trenčín, we felt the absence of manuscripts from the Olomouc Bishoprics Library or possibly from other institutions located in the region of Moravia.¹¹ I would like to express my gratitude for the assistance and cooperation during processing of materials from the State Archive (ŠA) in Trenčín to Director Mgr. Petr Brindza, PhD., PhDr. Eva Veselovská PhD. for

¹⁰ VESELOVSKÁ, E. Bohemian Notation in Slovakia in the Middle Ages. In: *Hudební věda*. 2012, Vol. XLIX, no. 4, p. 337-376; VESELOVSKÁ, E. Die böhmische Notation in der Slowakei im 14. und 15. Jahrhundert. In: *Musicologica istropolitana VI*. Bratislava: Stimul, 2007, p. 9-57.

¹¹ One part of the important manuscripts from the Czech lands and Morava can be accessed in the manuscriptorum com database (<http://www.manuscriptorium.com/apps/index.php#search>), or possibly in the online database of the State Scientific Library in Olomouc (<https://kramerius.kr-olomoucky.cz/>).

her professional advice and consultancy on the text of the paper as well as to Director doc. PhDr. Hana Urbancová DrSc. for institutional support.

Questions concerning the terminology and the methods of manuscript processing

Each single notated fragment from the ŠA in Trenčín was systematically analysed and processed from the codicology and musical palaeography perspective. A detailed liturgical and melodic analysis of manuscripts was elaborated, too. The publications consists of two parts. The first part summarises the general historical context and the conditions for origination of the manuscripts, followed by a comprehensive musical-palaeographic, liturgical, and melodic analysis of the studied fragments. The second part is represented by the catalogue itself. Processing of the medieval materials was based on the methodology of previously published works by the codicologist Július Sopko,¹² the musicologist Richard Rybarič,¹³ and the music historian Janka Szendrei,¹⁴ as well as on the system of processed medieval notated fragments in the edition titled *Catalogus fragmentorum cum notis medii aevi*,¹⁵ by Eva Veselovská.

As for the musical-palaeographic analysis of medieval sources, we have selected the subdivision and structure of Solange Corbin neume signs as the basic terminological units. It is

¹² SOPKO, J. Súpis kníh bratislavskej kapitulskej knižnice z r. 1425. In: *Slovenská archivistika*. 1969, Vol. 4, p. 83-103; SOPKO, J. Kódexy stredoslovenských banských miest. In: *Historické štúdie*. 1974, Vol. 19, p. 149 -178; SOPKO, J. *Stredoveké kódexy slovenskej provenience 1. Stredoveké latinské kódexy v slovenských knižničiach*. Martin: Matica Slovenská, 1981, 304 p.; SOPKO, J. *Stredoveké kódexy slovenskej provenience 2 Stredoveké latinské kódexy slovenskej provenience v Maďarsku a v Rumunskej*. Martin: Matica Slovenská, 1982, 399 p.; SOPKO, J. Otázky kultúrneho vplyvu a vzdelaností v prvých storočiach uhorského štátu. In: *Historické štúdie*. 1984, Vol. 28, no. 2, p. 109-118; SOPKO, J. *Kódexy slovenskej provenience 3. Kódexy a neúplne zachované rukopisy v slovenských knižničiach*. Martin: Matica Slovenská, 1986, 256 p.; SOPKO, J. Kódexy slovenských skriptorov v Ríme. In: *Historický časopis*. 1992, Vol. 40, no. 2, p. 215-225; SOPKO, J. Skriptori a skriptóriá kláštorov na Slovensku. In: ŠIMONČIČ, J. ed. *Dejiny a kultúra rehol'ných komunit na Slovensku*. Trnava: Trnavská univerzita, 1994, p. 85-95.

¹³ RYBARIČ, R. *Dejiny hudobnej kultúry na Slovensku 1*. Bratislava: Opus, 1984; RYBARIČ, R. Der älteste notierte Kodex. In: *Musicologica Slovaca*. 1982, Vol. VIII; RYBARIČ, R. Hudobnokultúrna problematika Veľkej Moravy. In: *Hudobný archív*. 1981, no. 4; RYBARIČ, R. Latinský a slovanský liturgický spev na Slovensku. In: *Dejiny slovenskej hudby*. Bratislava: Slovenská akadémia vied, 1957; RYBARIČ, R. Počiatky latinského spevu na našom území. In: *Slovenská hudba*. 1965, no. 9; RYBARIČ, R. Slovenská neuma. In: *Hudobnovedné štúdie*. 1955, no. I; RYBARIČ, R. Stredoveké mesto ako hudobnokultúrny organizmus. In: *Historické štúdie*. 1974, no. XIX, p. 181-192; RYBARIČ, R. *Vývoj európskeho notopisu*. Bratislava: Opus, 1982, p. 52 - 59.

¹⁴ SZENDREI, J. *A magyar középkor hangjegyes forrásai*. Budapest: MTA Zenetudományi Intézet, 1981; SZENDREI, A magyar középkor hangjegyes forrásai; SZENDREI, J. Choralnotation als Identitätsausdruck im Mittelalter. In: *Studia musicologica Academiae Scientiarum Hungaricae*. 1985, no. 27; SZENDREI, J. Die Geschichte der Graner Choralnotation. In: *Studia Musicologica Academiae Scientiarum Hungaricae*, 1988, Vol. 30, no. 1/4; SZENDREI, J. Choralnotationen in Mitteleuropa. In: *Studia Musicologica Academiae Scientiarum Hungaricae* 1988, Vol. 30, no. 1/49.

¹⁵ See literature.

suitable not only for assessing the lineless notation schools from the 12th – 13th century, but also for the Gothic notation from the 14th – 15th century and the notation terminology according to Janka Szendrei.¹⁶ An analogous system for the analysis of medieval manuscripts is also used by the Slovak musicologist Eva Veselovská.¹⁷

Neume forms are subdivided according to Corbin, as follows:

- A) simple neumes – *punctum* and *tractulus* (*grave accent*), *virga* (*acute accent*), *pes* (*grave - acute*), *clivis* (*acute - grave*), *torculus* (*grave - acute - grave*), *orrectus* (*acute - grave - acute*), *scandicus* (*grave - grave - acute*), *climacus* (*acute - grave - grave*), *trigon* (*acute - acute - grave*);
- B) compound neumes (*bipunctum*, *tripunctum*, *bivirga*, *trivirga*, *clivis praepunctis*, *clivis subpunctis*).

In the descriptive terminological analysis, we reported the typological classification of the notation,¹⁸ the number of lines of the stave, characteristics of the stave (colour, number of lines), the used note keys and custodes. In many cases, we also often encounter the typical sign of Slovak notated codices – a double red framing. In case of relevance of a particular form of selected neumes, we specify more detailed structural features.

Through detailed comparison of the liturgy of the respective fragments we were able to detect to a certain degree the contents of the liturgical tradition documented therein. The specific signs of mass or officium liturgy bear witness to the liturgical or musical practice of any given region, area, city, monastic convent, or other particular institution. Despite having strict rules in place regulating the whole *temporale* and *sanctorale* of the holy mass and officium, there are, nevertheless, certain specific chants or their particular order that document a local peculiarity or economic strength of the customer.¹⁹ The following classify as important signs to determine the provenance: chants for holidays of specific saints, rhymed *officia*, halleluiah verses, sequences, mass *ordinaria*, and chant tropes. With regard to officium chants, a reliable indicator is – for example – the officium for the souls,²⁰ or the particular ordering of the antiphons during the year.

With regards to the geographical position of the city of Trenčín and the dominant preserved Bohemian notation of the fragments, there was a justified assumption that the preserved

¹⁶ SZENDREI, A magyar középkor hangjegyes forrásai.

¹⁷ CORBIN, S. Die Neumen. In: *Palaeographie der Musik*. Köln: A. Volk, 1977; CORBIN, S. Neumaticnotations (I - IV). In: *The New Grove Dictionary of Music and Musicians*, p. 130-131.

¹⁸ The type of notation systems are applied according to the system by Janka Szendrei who – after long years of studies focusing on Hungarian sources – has selected the main notations that were used in the medieval Kingdom of Hungary. She elaborated the terminological concepts of Messine-Gothic, Mixed Messine-Gothic, and Strigonium notations. We consider her terminology as more suitable than that of Richard Rybarič who was inspired by the terminology of Jozef Hutter (e.g. rhombic-virgal, jacent notation, etc.). SZENDREI, A magyar középkor hangjegyes forrásai; RYBARIČ, Dejiny hudobnej kultúry na Slovensku 1, 231 p.

¹⁹ DOBSZAY, L. Niekoľko aspektov skúmania stredovekých hudobných kódexov Bratislav. In: HORVÁTHOVÁ, K. ed. *Hudobné tradície Bratislav a ich tvorcovia*. Bratislava: MDKO, 1989, vol. 18, p. 11-22.

²⁰ OTTOSEN, K. *The Responsories and Versicles of the Latin Office of the Dead*. [s.l.]: BoD – Books on Demand, 2008, p. 515.

liturgical tradition would contain the Prague liturgical order. On the basis of this assumption and in order to validate the hypothesis, the contents of the antiphonary fragments were firstly compared with the Prague tradition as well as several other liturgical traditions including Esztergom/Strigonium (or possibly Pauline, Spiš/Scepusium, Salzburg traditions) and the liturgical tradition of the codices of the Augustinian monastery in Klosterneuburg. A priceless source enabling comparison of liturgical orders are the publications from the series titled *Corpus Antiphonalium Officii - Ecclesiarum Centralis Europae* (hereinafter referred to as “CAO-ECE”)²¹ also available online (the *Hungarian Chant Database*) and the liturgical orders of the codices from the international *Cantus Index* database.²² Due to the absence of any match in terms of content between the fragments and the Pauline, Spiš, and Salzburg liturgical traditions, in the final version of our publication, we worked mainly with the Prague and Strigonium liturgical tradition as well as the liturgical order of codex A-KN 1017 (in some isolated cases of matching also with the liturgical order of codex A-KN 1012 and A-KN 1011)²³ of Klosterneuburg, which showed the highest degree of similarity when compared to the contents of the studied fragments.

As for the melodic analysis of the fragments, our work was based on the edition *Monumenta Monodica Medii Aevii, Antiphonae*, Band V/I - III (hereinafter referred to as MMMA V/I - III) and from the publication of responsorial by László Dobszay and Janka Szendrei (*Responsories*, Vol. I and II). Both editions were considered as the starting-point publications for comparison of musical content in the fully preserved melodies of officium chants in the processed fragments. We have described the major and most significant deviations from the ideal form of chant published in the given edition. If the chant documented in the processed fragment was not present in the MMMA edition, for the purpose of melodic comparison and consequent analysis we have used the melodies of the given chants as published in the online database of *Cantus Index: Catalogue of Chant Texts and Melodies*.²⁴

With regard to comparison of the fragments of graduale and missal liturgical books, we applied analogous methodological procedures as in the case of the antiphonary fragments. As the basic sources for comparison, we have selected the *Bakócz graduale*²⁵ and the *Bratislava missal I*.²⁶

²¹ CZAGÁNY, Z. *Corpus Antiphonalium Officii – Ecclesiarum Centralis Europae. III/A Praha (Temporale)*. Budapest: MTA Zenetudományi Intézet, 1996; DOBSZAY, L. *Corpus Antiphonalium Officii – Ecclesiarum Centralis Europae. V/A Esztergom/Strigonium (Temporale)*. Budapest: MTA Zenetudományi Intézet, 2004, 371 p.

²² <http://cantus.uwaterloo.ca/>.

²³ The liturgical orders of both codices are available at <http://cantus.uwaterloo.ca/sources> and their digitalised format at http://manuscripta.at/m1/lib_digi.php?libcode=AT5000.

²⁴ <http://cantusindex.org/>.

²⁵ Ms. I. 1a-1b, Bibliotheca Ecclesiae Metropolitanae Strigoniensis. Available online [20.12.2018] <http://hun-chant.eu/chants-mass?source=1295>.

²⁶ MUS XVIII 667, Slovak National Museum, Music Museum. Available online [20.12.2018] <http://cantus.sk/source/221>.

The catalogue itself follows up on the methodology of processing manuscripts in the edition *Catalogus fragmentorum cum notis medii aevi*,²⁷ by Eva Veselovská, and the works of Július Sopko. The heading of the catalogue consists of the ordinal number of the fragment; information about the type of liturgical codex where the fragment is preserved; exact signature under which the given fragment is reported; dating of the fragment (the century is marked in Roman numerals with the addition of the following abbreviations: in. – *ineunte saeculo* – at the beginning of the century, med. – *medio saeculo* – in the half of the century, ex. – *exeunte saeculo* – at the end of the century; the Arabic numerals (besides the Roman numerals) indicate the origination of the manuscript in the first or second half of the relevant century; abbreviations of the writing material (*membr.* - parchment); and the amount of preserved fragment folios.

The following data provide the name of the document on whose binding we can find the notated fragment, dimensions of the fragment – the total size of fragment, dimensions of the mirror, the height of the stave, the height of the stave space and the approximate size of the basic neume – *punctum* in mm, type of letters, the number of text columns on the given side of the folio, the number of preserved lines on the given side of the folio, book decoration, the type of notation, and the estimated provenance of the fragment.

Formal part describing the fragment is followed by the characteristics defining the liturgical classification of the fragment content. Moreover, we have also included a slightly non-standard element for codicology: a full-text transcription of the content of the notated fragments in modern Latin. The reason behind the usage of modern Latin is the assumption of using the processed information about the fragments in international text databases that also publish contents of medieval codices and fragments in modern Latin. In our research, the databases were exploited notably in cases when some text parts have not been preserved in the fragment. To a considerable degree, they facilitated our work and helped identify the concrete chant and attribute it to the specific type of medieval codex. The following databases were used at the stage of identification of materials: *Cantus Index*²⁸ *Slovak Early Music Database - Cantus Planus in Slovacia*,²⁹ *Cantus: A Database for Latin Ecclesiastical Chant*.³⁰ With regard to comparative research concerning the musical contents of medieval fragments, the facsimile edition of representative medieval codices from the Kingdom of Hungary were highly instrumental (*Nitra codex* 1987, *Bratislava antiphonaries I-V* 2002-2007, *Spiš gradual* 2006 /2008/, *Spiš antiphonary* 2008) and sources edited by the Hungarian Academy of Sciences in the series titled *Musicalia Danubiana* as well as in other individual projects (*Missale Notatum Strigoniense* 1982, *Breviarium Notatum Strigoniense* 1998, *Graduale Strigoniense* 1996, *The Istanbul Antiphonal* 2002, *Liber Ordinarius Agriensis* 2000, *Melodiarum Hungariae Medii Aevi I, Hymny et sequentiae* 1956, *Monumenta Monodica Medii Aevii, Antiphonae*, Bd. V/I – III, 1999).³¹

²⁷ See literature.

²⁸ <http://cantusindex.org/>.

²⁹ <http://cantus.sk/>.

³⁰ <http://cantus.uwaterloo.ca/>

³¹ See: Ed.

Historical assumptions of the formation of notated fragments in Považie

On the basis of a study by Juraj Šedivý,³² it is necessary to observe that we know only a very small number of codices that could be associated to the territory of medieval Považie (i.e. the Váh Plain - the lowlands along the Váh river valley). It is a surprising fact, but it astonishes us even more if we consider the high number of potential owners and authors of written culture active in this geographical area. We regard the development and stabilisation of Christianity (in the Váh Plain and in the near surroundings) as the supporting pillar for spreading book culture in this territory. In this geographical area, the beginnings of Christianity date back to the end of the 8th century. Later on, under prince Pribina, a missionary centre was established close to a small church consecrated by Adalram, the bishop of Salzburg, in 828. The existence of missionary centres in Great Moravia is proved by archaeological evidence and by written sources.³³ The development of Christianity in this territory was correlated also to celebration of the first divine services where – at an early stage – mainly imported codices were used. A significant change occurred under the government of Stephen I, of the first Hungarian king. He implemented some reforms of the Church organisation and created a basic structure of archdioceses, dioceses, and greater parishes. He also ordered that liturgical books in the so-called central churches (i.e. churches serving the needs of several villages) be provided by the bishop.³⁴ During Early Middle Ages, in the Váh Plain, there were several ecclesiastical centres that were relatively homogeneously distributed across the territory. There is a well-founded assumption that certain individuals in these centres owned liturgical codices or copied other existing liturgical codices. It is the case of the upper part of the Váh Plain region, for example in the location of Liptovská Mara.³⁵ The local church was built in the 12th (probably 11th) century and the adjacent parish was the seat of the Liptov section of the Hont archdeaconry.³⁶ In the central Váh Plain region, not far from Trenčín, there was the Benedictine abbey of Skalka. With regard to Christianisation of our country, the Benedictines played the most significant role in the early stage of spreading Christianity. More or less in 540, the founder of this order, Saint Benedict of Nursia, compiled the rules for common life of Benedictines (foreword and 73 chapters). The 48th chapter concerns work, study, and reading. The 55th chapter focuses on per-

³² ŠEDIVÝ, J. Podmienky pre rozvoj knižnej kultúry na stredovekom Považí. In: Kniha 2001 - 2002. Martin: SNK, 2002, 229-237.

³³ KUČERA, M. *Slovenské dejiny I. Od príchodu Slovanov do roku 1526*. Bratislava: Literárne informačné centrum, 2011, p. 90-91.

³⁴ GYÖRFFY, G. *Wirtschaft und Gesellschaft der Ungarn um die Jahrtausendwende*. Budapest: Akadémiai Kiadó, 1983, p. 275.

³⁵ ULIČNÝ, F. Vývin historického osídlenia v zatopenej časti Liptova do konca 16. storočia. In: *Ochrana pamiatok 12*. Bratislava: Obzor, 1987, 45-47.

³⁶ ŠEDIVÝ, Podmienky pre rozvoj knižnej kultúry na stredovekom Považí, p. 230.

sonal ownership of various objects, incl. wax writing desks and other writing material. Regular and intense reading of books (not only liturgical books) was one of the direct prescriptions of Benedictine life.³⁷ It was probably King Stephen I who sent the Benedictine monks to the territory of the Váh Plain (specifically to Nové Mesto nad Váhom). They arrived here approximately in the year 1015. After the death of King Stephen, the Germans, the Czechs, and the Hungarians began extended wars for the possession of this territory. The period of instability lasted until 1096, when the soldiers of the First Crusade ravaged the whole territory of the Váh Plain. Under these circumstances, the Benedictine monks moved to a safer place – the above-mentioned location of Skalka, close to Trenčín.³⁸ They returned to Nové Mesto nad Váhom under the impulse of King Béla IV, who donated them the Marian church. The Benedictine monks tried to take advantage of the fact that the Marian church played an important role during the Tatar wars. Therefore, they transformed it into a pilgrimage centre. In 1271, King Stephen V donated this church (incl. adjacent assets) to the Sirmian (that is, coming from the city of Sirmium, today Sriemska Mitrovica in Serbia) administrator, Lawrence of Dobok. It was a sort of punishment for the Benedictines, because – during the conflict between Stephen V and his father Béla IV – the monks supported the latter. The Benedictines submitted an appeal against this decision to Ladislaus IV, the successor of Stephen V. King Ladislaus returned the property back to the Benedictines. Nevertheless, in 1275, the administrator Lawrence returned and became the owner of the whole property (as well as his descendants) – this time for good.³⁹

For a long time, the Benedictine monks were trying to get back their estates in the Váh Plain, but Hungarian kings left them in the hands of secular administrators. On the verge of the 14th century, Matthew III Csák became the master of Nové Mesto. However, this situation was unfavourable for the Benedictines, too.⁴⁰ After the reinforcement of the regal power also in the territory of the Váh Plain (after 1321) the city of Nové Mesto became a royal property and a part of the Beckov domain.⁴¹

In the 13th century, an increasing number of private monasteries was under construction. In most of the cases, the aristocrats used them as the burial ground for the members of their dynasty and the Benedictines were among the most popular religious order in this respect. More than one full half of the 90 private monasteries in the Kingdom of Hungary

³⁷ STAROWIEYSKI, M., STANULA, E. *Starožytne reguły zakonne: przekład sbiorowy*. Warszawa: Akademia Teologii Katolickiej, 1980, p. 218-219.

³⁸ GÁBRIŠ, J. *Dejiny prepozitúry Panny Márie v Novom Meste nad Váhom..* Bratislava: Obzor, 1969, p. 10-15.

³⁹ BLAHOVÁ, L. *Zásady pamiatkovej zóny Nové Mesto nad Váhom..* Bratislava: Pamiatkový úrad SR, 2006, p. 10-11; DVOŘÁK, P. *Pramene k dejinám Slovenska a Slovákov 3. V kráľovstve sväteho Štefana..* Bratislava: Literárne informačné centrum, 2003, p. 233.

⁴⁰ SEDLÁK, V. *Regesta Diplomatica Nec Non Epistolaria Slovaciae: Tom.2.Inde Ab A.1315 Ad A.1323. Ad Edendum Praep.* Bratislava: Veda, 1987, p. 294.

⁴¹ For short time, in the 1380's, Nové Mesto and the domain of Beckov were under the possession of Nicholas Bánfi. BLAHOVÁ, Zásady pamiatkovej zóny Nové Mesto nad Váhom, p. 11; STRAKA, J. K historickému vývoju Nového Mesta nad Váhom do polovice 15. storočia. In: *Vlastivedný zborník Trenčianskeho múzea v Trenčíne* 1972. Bratislava: Obzor, 1973, p. 15-17.

were Benedictine.⁴² A similar situation can be observed also in the territory of contemporary Slovakia. Under the rule of Sigismund of Luxembourg, there were 52 monasteries in the territory of Slovakia (25% of them were Benedictine monasteries, 17.3% Franciscan, and 11.5% Pauline and Premonstratensian). Apart from these, there were also some Augustinian monasteries, eremite monks, and Dominicans. Other religious orders (Cistercians, Carthusians, Carmelites) were only faintly represented.⁴³ Also Stibor from Stiboricz built a monastery of this type in Nové Mesto nad Váhom as place for his eternal rest. Specifically, it was a monastery managed by the Augustinian Canons (*Ordo canonicorum Regularium S. Augustini*). This order was not the same as the Augustinian eremite monks (*Eremitae Ordinis S. Augustini*). In the Kingdom of Hungary, the Augustinian Eremites ran some 40 monasteries at the beginning of the 15th century, whereas the Augustinian Canons had only 10. Back then, in the territory of today's Slovakia there were no monasteries of this type.⁴⁴ In 1414, Stibor issued the monastery's founding charter. The charter nominated the voivode, the provost, and also the exact number of canons – 12. The provostry was to be created close to the church of the Virgin Mary in Nové Mesto nad Váhom. Stibor donated 2 villages to the provostry – Bašovce and Pobedim.⁴⁵⁴⁶ After Stibor's death, Peter, the first prior took initiative on behalf of the Augustinian prepositure. He had important contacts in Bohemia and created a complete chapter with twelve Augustinian monks from the monasteries of Šternberg and Prague (Karlov). The 1420s were dominated by fights and Hussite invasions and the monastery was damaged. In 1439, the monks were indemnified with the privilege issued by Albert of Habsburg, but in the following decade the monastery was once again burnt down by the Hussite brothers. The monastery declined and was even uninhabited for some time. On the centenary of the monastery's foundation (1514) Vladislaus II confirmed its privilege, but one year later, the monastery was ravaged once again. After the advance of Protestantism, most of the canons went back to Moravia and the monastery ceased to exist.⁴⁷

Another important place in the Váh Plain which is connected with the Benedictine order is the previously mentioned Benedictine abbey of Skalka, close to Trenčín, and its surroundings.

⁴² KRISTÓ G., ENGEL P., MAKK F. *Korai magyar történeti lexikon: 9-14. század*. Budapest: Akadémiai Kiadó, 1994, p. 490; DVORÁKOVÁ, D. *Rytier a jeho kráľ. Stibor zo Stiboric a Žigmund Luxemburský*. Budmerce: Rak, 2003, p. 335.

⁴³ Data were obtained from the book DVORÁKOVÁ, Rytier a jeho kráľ. Stibor zo Stiboric a Žigmund Luxemburský, p. 335. The author found relevant information in the work of the Hungarian historian ROMHÁNYI, B.F. *Kolostorok és társaskáptalanok a középkori Magyarországon [Monasteries and Collegiate Chapters in Medieval Hungary]*. Budapest: Arcanum, Budapest: Arcanum, 2008, 166 p. The real number of monasteries in the territory of today's Slovakia could be slightly higher. Both authors worked only with monasteries that were mentioned in the written sources.

⁴⁴ DVORÁKOVÁ, Rytier a jeho kráľ. Stibor zo Stiboric a Žigmund Luxemburský, p. 335.

⁴⁵ Stibor's son (about 20 years later) expanded the properties of the monastery. He donated another village to the monastery – Andovce.

⁴⁶ The document is preserved in the archive of the Provostry of the Virgin Mary in Nové Mesto nad Váhom. The archive also contains all other written sources relating to the creation of the monastery. REVICZKY, B. *A boldogságos szűzről czimzett Vág-Ujhelyi Prépostság története*. Trenčín, 1899, 249 p.

⁴⁷ GÁBRIŠ, Dejiny prepozitúry Panny Márie v Novom Meste nad Váhom, p. 52.

This location has a very long Christian tradition. Its origins date back to the first half of the 11th century, to the time of Saint Svorad (Andrew) and Benedict. The abbey was quite probably founded by James, the bishop of Nitra, before the year 1208.⁴⁸ The name of the last abbot is mentioned in 1527. The monastery ceased to exist one year later, although some individuals were further interested in its renewal.⁴⁹ In 1644, John Püsky, the bishop of Nitra, conferred the monastery to the Jesuits who stayed here until their banning in 1773. In the lower part of the Váh Plain, the Skalka monastery was the most relevant ecclesiastical-cultural centre. This may be a result of the strong influence of the Nitra chapter/bishop or that of the monastery of Zobor.

The Benedictine abbey of Saint Hyppolitus on the Zobor hill above Nitra, is generally considered as the oldest monastery in the territory of modern Slovakia. Nevertheless, the exact origin of the monastery is uncertain. Some historians believe that the monastery originated already at the times of Great Moravia (9th century). Other historians associate the origin of the monastery with the end of the 10th or beginning of the 11th century. The grounds for the theory attributing the foundation of the monastery back to the period of Great Moravia are related to the well-known legend about King Svätopluk, who joined the community of the Zobor monks before his death; before that, he had already helped the monks build their church.⁵⁰ The second group of historians attributes the foundation of the monastery to King Stephen I. They justify their hypothesis by means of the so-called Zobor documents (notably a document from 1111), where it is reported that King Stephen enlarged the estates of the Zobor monasteries.⁵¹ Despite the fact, the city of Nitra no doubt had significant profane and ecclesiastical power already during the Great Moravian period. It was exactly the influence of the Nitra chapter and the Zobor monastery that might have influenced – to a certain extent – also the adjacent territory of the Váh Plain.

The monastery of Hronský Beňadik is yet another important Benedictine monastery outside the territory of the Váh Plain, but with possible influence on this region. It is the second oldest monastery in the territory of modern Slovakia. The act of foundation of the monastery dates back to 1075.⁵² In the act of foundation, it is reported that King Géza I donated numerous properties to this monastery. Unlike the above-mentioned monastery of Saint Hyppolitus on the Zobor hill (where we have no preserved medieval written sources), the Benedictine

⁴⁸ KUZMÍK, J. *Knižné zbierky a knižnice na Slovensku v Stredoveku a renesancii*. Martin: Matica Slovenská, 1990, p. 135; Richard Marsina in his study MARSINA, R. Stredoveká hudobná pamiatka zo Skalky. In: *Adoremus.*, Vol. 3, no. 2, p. 13 believed that the abbey could have been founded in 1224.

⁴⁹ ROMHÁNYI, Kolostorok és társaskáptalanok a középkori Magyarországon, p. 65.

⁵⁰ For further information about this topic, see: Literature Foltýn, D; Slivka M, Marsina, R. POMFYOVÁ, B. Ranostredoveké kláštor na Slovensku: torzálna architektúra – torzálné poznatky – torzálné hypotézy. In: *Archaeologia historica*, 2015, Vol. 40, no. 2.

⁵¹ Some critics object that the Zobor documents are not an explicit declaration of the foundation of the monastery by the king, but just an act of donation in favour of an already existing monastery. See: Literature Marsina and Lukačka.

⁵² MARSINA, R. *Codex diplomaticus et epistolaris Slovaciae. Tomus 1*. Bratislava: Slovenská akadémia vied, 1971, p. 53–58.

monastery of Hronský Beňadik provides us with one of the oldest liturgical codices – *the Nitra Codex (Codex Nitriensis)*.⁵³ Július Sopko dates this Benedictine lectionary to the 11th century.⁵⁴ According to the most recent research by Jaroslav Nemeš, the lectionary dates back to the 1130s.⁵⁵ We can state that *the Nitra Codex* is one of the most precious fully preserved relics of medieval liturgy, scripting activity, and education in our territory.

Similarly, the Váh Plain region could have been influenced also by the largest Benedictine monastery in the Kingdom of Hungary – Pannonhalma.⁵⁶ Although there are justified assumptions that enable us to declare that the Benedictines systematically built their own collection of codices, the only primary evidence of book- or music-related culture from the territory of the Váh Plain comes from Skalka. In 1997, Richard Marsina, the Nestor of Slovak diplomatics, found a fragment of the antiphonary in the archive of the Jesuit College in Trenčín during his research in the National Archives of Hungary. This fragment was notated with Bohemian notation and was used as the top binding of the urbarium (register) of property belonging to the Skalka abbey. With regard to the mistakes present in the fragment, Marsina believes that it was an antiphonary used directly in the monastery for the purposes of its residents. It reports the Officium of Saint Svorad.⁵⁷ Juraj Šedivý estimates that this fragment dates back approximately to the year 1400.⁵⁸ Although it was quite probably created in a domestic context, we can assume the existence (or the ownership) of other liturgical codices (or of religious orders, etc.) only on the basis of analogy. In any case, it is a highly interesting item also from the point of view of the main topic of our work. Indeed, it is notated with Bohemian notation and single notation signs contain features that have plenty of analogies with the notation of the studied fragments from the State Archive in Trenčín. According to the visitation carried out in 1508, we know that – back in that year – the monastery of Skalka owned eight books: two Cistercian psalteries, two Cistercian antiphonaries, one Cistercian missal, and one Benedictine missal (following the Strigonium rite).⁵⁹ In 1590 the abbey had only four books.⁶⁰ Apart from the above mentioned monasteries and ecclesiastical centres, in the greater area of the Váh Plain, we also find three other monasteries: the Franciscan monastery in Hlohovec (Observants),⁶¹ founded in 1405 by Nicholas Ujlaki close to an existing

⁵³ SOPKO, Skriptori a skriptóriá kláštorov na Slovensku, p. 86; SOPKO, Stredoveké kódexy slovenskej provenience 1. Stredoveké latinské kódexy v slovenských knižniciach, no. 195; SZIGETI, K. A Szelepcényi-kódex. In: *Magyar könyvszemle*. 1961, Vol. 77, no. 4, p. 17.

⁵⁴ SOPKO, Skriptori a skriptóriá kláštorov na Slovensku, p. 86.

⁵⁵ VESELOVSKÁ, ADAMKO, BEDNÁRIKOVÁ, Stredoveké pramene cirkevnej hudby na Slovensku, p. 137.

⁵⁶ ŠEDIVÝ, Podmienky pre rozvoj knižnej kultúry na stredovekom Považí, p. 231.

⁵⁷ MARSINA, Stredoveká hudobná pamiatka zo Skalky, p. 13.

⁵⁸ ŠEDIVÝ, Podmienky pre rozvoj knižnej kultúry na stredovekom Považí, p. 231.

⁵⁹ TAKÁCS, I. *Paradisum plantavit. Bencés monostorok a középkori Magyarországon*. Pannonhalma: Pannonhalmi Bencés Főapátság, 2001, p. 517 -518.

⁶⁰ KUZMÍK, Knižné zbierky a knižnice na Slovensku v Stredoveku a renesancii, p. 135.

⁶¹ ROMHÁNYI, Kolostorok és társaskáptalanok a középkori Magyarországon, p. 26.

chapel consecrated to All Saints; the Franciscan monastery in Okoličné,⁶² founded by Matthias Corvinus; and – finally – the Dominican monastery in Komárno.⁶³

The ownership (or perhaps the existence) of the manuscripts for the purpose of public and private liturgy can be assumed only on the basis of a parallel. Indeed, no liturgical codices were preserved in the monasteries of Skalka and Nové Mesto nad Váhom. On the other hand, Jozef Kuzmík states in 1705 in the city of Žilina – despite the numerous fires that had almost destroyed the town and the adjacent church – there was still a mention of two missals from 1483 and 1511, including property ownership records of the Žilina parish church.⁶⁴ Unfortunately, none of them was preserved.

As we have already mentioned, direct scripting activity depended especially on the degree of organisation of Church administration. Since the very beginning, Church administration was depending on the achieved level of Christianisation. The pillars of Church organisation had their beginnings in this territory already at the times of Great Moravia.⁶⁵ It is known that in the 9th century, there was already an established network of churches. The oldest known church in Slovakia is the above-mentioned church consecrated by the bishop Adalram in 828. Such kind of churches used to be constructed within fortified burgs or at the courts of powerful people. They were typical example of the so-called proprietary churches – a dominant phenomenon in the territory of the contemporary Kingdom of the East Franks.⁶⁶ The foundations of ecclesiastical organisation in the Kingdom of Hungary were built by the King Stephen I. According to the tradition, he constituted 10 bishoprics. The territory of what is now Slovakia was directly related especially to the Strigonium (modern city of Esztergom in Hungary) Archbishopric, founded around the year 1000. Stephen also contributed to the origination of the parish system.⁶⁷

Further changes in the ecclesiastical-administrative organisation of the Kingdom of Hungary came after the Strigonium synod, which took place during the rule of King Koloman around the year 1100. According to the King's decree, each single church was to have a parish district in its immediate surroundings.⁶⁸ The renewal of the former Nitra bishopric represented another significant provision by King Koloman was. The territory of the newly constituted di-

⁶² ROMHÁNYI, Kolostorok és társaskáptalanok a középkori Magyarországon, p. 48.

⁶³ SEDLÁK, V. *Regesta diplomatica nec non epistolaria Slovaciae Tomus 1.* Bratislava: Veda, 1980, no. 414, p. 192, p. 419 p. 194.

⁶⁴ KUZMÍK, Knižné zbierky a knižnice na Slovensku v Stredoveku a renesancii, p. 106.

⁶⁵ MARSINA, R. Vývoj organizácie na Slovensku v staršom stredoveku (od najstarších čias do začiatku 12. storočia). In: RÁBIK, V. ed. *Vývoj cirkevnej správy na Slovensku.* Krakow: Spolok Slovákov v Poľsku, 2010, p. 15-16.

⁶⁶ WOOD, S. *The Proprietary Church in the Medieval West* [online]. Oxford: Oxford University Press, 2006, p. 33; MAREK, M. Formovanie farskej siete na území Nitrianskej župy. In: RÁBIK, V. ed. *Vývoj cirkevnej správy na Slovensku.* Krakow: Spolok Slovákov v Poľsku, 2010, p. 132.

⁶⁷ MAREK, Formovanie farskej siete na území Nitrianskej župy, p. 135.

⁶⁸ ZÁVODSZKY L. A szent István, szent László és Kálmán korabeli törvények és zsinati határozatok forrásai : (függelék : a törvények szövege). Budapest: Kiadja a Szent-István-Társulat tud. és Irod. Osztálya, 1904, p. 199.

ocese included also the North-East part of the country (i.e. the part which is relevant for us) – the whole county of Trenčín, ruled by the Bohemian princes during the 10th century and in the early 11th century. The city of Nitra became the centre of the bishopric.⁶⁹

In the Kingdom of Hungary, archdeaconries represented a lower level of ecclesiastical administration (subordinated to archbishoprics and bishoprics) that replaced the former arch-presbyterates. Each single diocese was subdivided in several archdeaconries, administered by the archdeacons. We have a complete list of them thanks to the important visitation of the Strigonium archbishopric in 1397.

In the Strigonium archdiocese, there were 9 archdeaconries: the Cathedral one, then Nitra, Novohrad, Hont, Tekov, Komárno, Šaštín, Zvolen, and Turňa. The archdeaconries were subdivided in smaller organisational units of ecclesiastical administration: the vice-archdeaconries. The lowest organisational units of ecclesiastical administration were the parishes. In early times, they were created primarily under the initiative of the royal court. Nevertheless, churches were built also outside the royal territory.⁷⁰

From the point of view of ecclesiastical-administrative organisation, the territory of the Váh Plain was a part of both the archdeaconry of Nitra and of Trenčín. As for the structure of the king's administration, the territory of the Váh Plain was divided between the Nitra county and the Trenčín county. Already in the Early Middle Ages, we can find a number of parishes in the territory of the Váh Plain in which we can assume the existence of liturgical codices.

In the Nitra archdeaconry, in the territory of the Nitra county, the highest number of parishes along the Váh river was concentrated in the vice-archdeaconry of Čachtice. According to the list of parishes by Miloš Marek,⁷¹ the whole vice-archdeaconry of Čachtice had 27 parishes (fig. 1, marked in black and grey colour). For the sake of our research, particular importance is given to the parishes located in the Nitra archdeaconry, between the towns of Hlohovec and Nové Mesto nad Váhom. Inside this defined territory, in the immediate proximity of the Váh river, there were 11 parishes. (Fig. 1, marked in black colour). **Červeník (Verešvár)** – a parsonage is first mentioned here in 1397. It however ceased to exist already during the Middle Ages. The current church there dates back to 18th century.⁷² **Madunice** – this village was already mentioned in the Zobor documents. The existence of a parsonage here is confirmed thanks to a later visitation in 1560. Later on, the parsonage ceases to exist. The current church dates back to the 18th century. There are, however, legitimate reasons to assume that

⁶⁹ MARSINA, R. Nitrianske biskupstvo a jeho biskupi od 9. do polovice 13. storočia. In: *Historický časopis*. 1993, Vol. 41, p. 529-542.

⁷⁰ MAREK, Formovanie farskej siete na území Nitrianskej župy, p. 136 – 139; KOLLÁNYI, F. *Visitatio Capituli E.M. Strigoniensis Anno 1397*. Budapest: Athenaeum Irod. és Nyomdai R.-T. könyvnymondája, 1901, p. 99.

⁷¹ MAREK, Formovanie farskej siete na území Nitrianskej župy, p. 149-160.

⁷² MARSINA, Codex diplomaticus et epistolaris Slovaciae. Tomus 1, p. 66; MARSINA, R. *Codex Diplomaticus Et Epistolaris Slovaciae. Tomus 2*. Bratislava: Obzor, 1987, p. 320; PÉTERFFY, C. *Sacra concilia ecclesiae romano-catholicae in regno Hungariae celebrata ab anno Christi MXVI. usque ad annum MDCCXV....* [p. l.]: typis Kaliwodianis, 1742, p. 269; MAREK, Formovanie farskej siete na území Nitrianskej župy, p. 151.

it was built on an older foundations.⁷³ **Drahovce** – this village is first mentioned in 1309. In the sources, we find mentions of the local parish only in the year 1560. Already at that time, the parish was vacated because of lack of finance.⁷⁴ **Ratnovce** originally belonged to Nitra Castle. It was recorded only at time of visitation in 1397 and later on, in 1560. The original patron saint of Ratnovce was St. Margaret. The church was built in the 13th century. During the 17th and the 18th century, it was rebuilt several times.⁷⁵ **Banka** – the parsonage is known already in 1397 and then in 1561.⁷⁶ **Piešťany** – the first written mention dates back to 1113. In the 1430s, we also find reference to the parsonage of Saint Stephen. Evidence of the existence of this parsonage dates to 1397 and 1546. Interestingly, according to a visitation made in 1560, Piešťany had two churches. One of them was the parish church of Saint Peter; and the other one was the church of Saint Stephen (outside the village), which belonged to the Johannite knights together with the monastery.⁷⁷ **Moravany nad Váhom** – in this case, it is not too easy to identify the parsonage. In a register of the papal tithes, we read about the church of Saint Martin upon the Váh river. The village already had a church with the same patron saint in the 14th century, possibly a little more recent. Its position in the register is immediately after the bordering village of Banka, but the value of the yearly revenue was analogous to that of Vrbové – where we also have a church with the same patronage. It is therefore possible that the reference was rather to the village of Vrbové. Indeed, Moravany is never reported in further registers.⁷⁸ **Modrová** - at time of visitation in the Strigonium archbishopric in the year 1397, this parish is mentioned with the name of "Modor". During the Reformation, it was taken by the Protestants and this is why it is not mentioned in the other records from the 16th century.⁷⁹ **Horná Streda** – during the visitation of 1397, it was quite probably mentioned with the distorted name of Hederhely (back then, the name of the village was Szerdahely). The parish records also another visitation in 1561. An older church dating back to 1353 was likely

⁷³ MARSINA, Codex diplomaticus et epistolaris Slovaciae. Tomus 1, p. 66; MAREK, Formovanie farskej siete na území Nitrianskej župy, p. 155.

⁷⁴ SEDLÁK, Regesta diplomatica nec non epistolaria Slovaciae Tomus 1, p. 302; MAREK, Formovanie farskej siete na území Nitrianskej župy, p. 152.

⁷⁵ GYÖRFFY, G. Az Arpád-kori Magyarország történeti földrajza IV. Budapest: Akadémiai Kiadó, 1998, p. 463; MARSINA, Codex diplomaticus et epistolaris Slovaciae. Tomus 1, p. 103; MAREK, Formovanie farskej siete na území Nitrianskej župy, p. 158; SEDLÁK, Regesta diplomatica nec non epistolaria Slovaciae Tomus 1, p. 103.

⁷⁶ SEDLÁK, V. *Rationes collectorum pontificiorum in annis 1332-1337*. Trnava: Slovenský historický ústav v Ríme, 2008, no. 171, p. 46; GYÖRFFY, Az Arpád-kori Magyarország történeti földrajza IV, p. 347-348; PÉTERFFY, Sacra concilia ecclesiae romano-catholicae in regno Hungariae celebrata ab anno Christi MXVI. usque ad annum MDCCXV...p. 269.

⁷⁷ GYÖRFFY, Az Arpád-kori Magyarország történeti földrajza IV; SEDLÁK, Rationes collectorum pontificiorum in annis 1332-1337, no. 64, p. 30; MAREK, Formovanie farskej siete na území Nitrianskej župy, p. 157.

⁷⁸ SEDLÁK, Rationes collectorum pontificiorum in annis 1332-1337, no. 46, p. 172; MAREK, Formovanie farskej siete na území Nitrianskej župy, p. 156.

⁷⁹ SEDLÁK, Rationes collectorum pontificiorum in annis 1332-1337, p. 35.; MAREK, Formovanie farskej siete na území Nitrianskej župy, p. 156.

to provide foundations for the newer one in the 18th century.⁸⁰ **Hrádok** belonged to the domain of Tematín castle. Evidence of the village is found in a list of papal tithes. The parsonage of Hrádok is also recorded in the 16th century lists.⁸¹ **Nové Mesto nad Váhom** – during the Middle Ages, this parish represented an exemption and it fell directly under the jurisdiction of the Strigonium archbishopric. After 1263, the town is mentioned as a royal village. In 1414, the Augustinian monastery of the Virgin Mary was founded here.

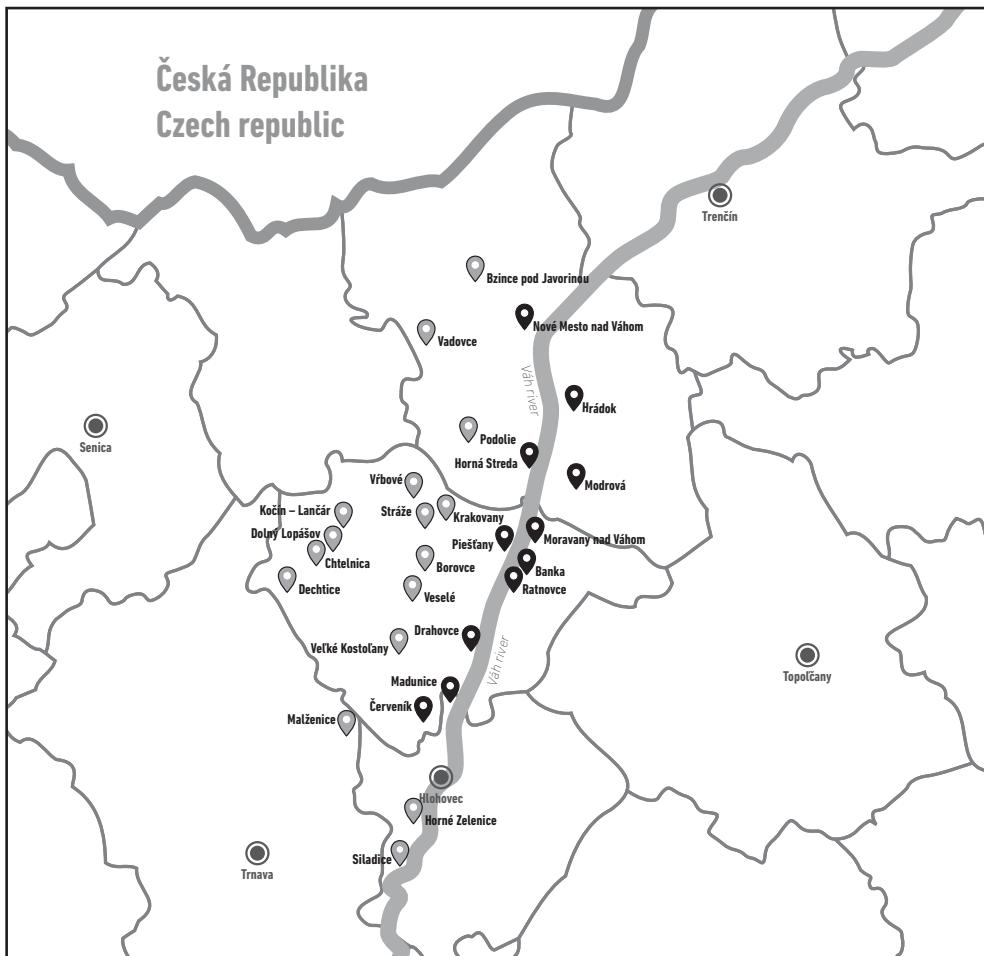


Figure 1 – The parishes of the Nitra county

⁸⁰ GYÖRFFY, Az Arpád-kori Magyarország történeti földrajza IV, p. 468; SEDLÁK, Regesta diplomatica nec non epistolaria Slovaciae Tomus 1, p. 30; MAREK, Formovanie farskej siete na území Nitrianskej župy, p. 153.

⁸¹ MAREK, Formovanie farskej siete na území Nitrianskej župy, p. 153.

The archdeaconry of Trenčín developed in the course of the 12th century on the foundations of the older archpresbyteriate. The existence of the archdeaconry of Trenčín is proved as early as in 1235. At the territorial level, the archdeaconry of Trenčín extended over the whole area of the Trenčín county, along the basin of the Váh river and its tributaries. The oldest preserved reference to this archdeaconry dates back to 15th March 1235.⁸² The archdeaconry of Trenčín formed a substantial part of the Nitra diocese, but the number of its parishes was not so high. It was due to the invasion of the Tatars who pillaged the kingdom as well as the territory around Trenčín.⁸³ When the Tatars left, King Béla IV initiated the internal re-colonisation of the ravaged villages and hamlets. As a consequence of this, some parishes were renewed, and it is likely that some new parishes were created too. The situation continued to be turbulent also in the course of the 13th century as in this period, the territory of the archdeaconry of Trenčín had to face repeated attacks by the Bohemian King Ottokar II. Later on, during the 14th century, it was subject to the expansionist policies of Matthew III Csák. And finally, the 15th century brought repeated incursions by the Bohemian Hussites.⁸⁴

In the archdeaconry of Trenčín (similarly to the archdeaconry of Nitra) the organisation of Church administration was connected to the structure and density of settlements. Relatively dense settlement could be found in the area adjacent to the Váh river, up to the town of Beluša and in the Bebrava basin. On the contrary, the Žilina basin and the Kysuce valley were less densely inhabited. As the Middle Ages advanced, the network of settlements was getting increasingly dense. Trenčín and Žilina became the most relevant centres of the upper and middle Váh river valley and were declared free royal cities.⁸⁵

When compiling the list of the respective parishes, we based our work on a study by Marek Ďurčo,⁸⁶ who considered notably the tithe registers from 1332 and 1507 and the oldest preserved records of the canonical visitation in the archdeaconry of Trenčín. Similar to the case of the Nitra archdeaconry, in our paper we mention the selected parishes in the Váh river valley (highlighted in black in fig. 2) that were located in close proximity to the river. **Beckov** is the closest location to Nové Mesto nad Váhom. Here, we can find a reference to a parish priest named Paul from Beckov, who is mentioned in the 1332 tithe register and held the position of archdeacon.⁸⁷ The Beckov church is consecrated to St. Stephen. Today, only some Gothic fragments remain from the original Gothic church which underwent extensive reconstruction in the 17th century. **Melčice** is mentioned as an independent parish only in the records of the 1675 visitation. The visitation documents also refer to a church consecrated to the Most

⁸² MARSINA, Codex diplomaticus et epistolaris Slovaciae. Tomus 1, p. 323.

⁸³ MARSINA, R. Osídlenie Hornej Trenčianskej pred tatárskym vpádom. In: *Historica. Zborník FFUK Bratislava*. Bratislava, 1964, Vol. 15, p. 46-70.

⁸⁴ ĎURČO, M. Kostoly ako sakrálné objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia. In: *Vlastivedný zborník Považia*. 2009, ed. XXIV, p. 11.

⁸⁵ ŽUDEL, J. *Stolice na Slovensku*. Bratislava: Obzor, 1984, p. 139.

⁸⁶ ĎURČO, Kostoly ako sakrálné objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 9-49.

⁸⁷ ĎURČO, Kostoly ako sakrálné objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 14.; MARSINA, Codex diplomaticus et epistolaris Slovaciae. Tomus 1, p. 116.

Holy Trinity. In 1697, this parish was incorporated into the parish of Adamovské Kochanovce.⁸⁸ **Adamovské Kochanovce** – Kochanovce is mentioned for the first time as a village in 1394, whereas Adamovce in 1402. The first mention of the Adamovce parish can be found in the tithe record of 1507. The tithe in this parish were collected also in the branch settlements of Melčice, Žabokreky, Kochanovce, Lieskové, Trebín, Velčice.⁸⁹ **Veľké Bierovce** is one of the oldest parishes. The parish in this village existed already in the mid-14th century. As early as in the 1212, we have evidence of the existence of the branch settlement of Rozvadze and we also have a record of tithe payments from 1332. In 1406, together with the name of the parish priest (Blase), we have the first reference to the construction works of the chapel of St. Bartholomew. In the course of the 16th century, this parish included several branch settlements (Bierovce, Trenčianska Turná, Malé Stankovce, Veľké Stankovce, Rozvadze, and Opatovce). Nevertheless, in the 17th century the parish was affiliated to Trenčianska Turná because of the lack of priests. **Trenčianske Biskupice** were originally a possession of the Trenčín bishop. In 1208, this town was limited by the preedium of the Trenčín castle (*preedium ante castrum de Trincin*), which belonged to the Nitra bishop. Presumably, it was the territory of Trenčianske Biskupice. Later on, this territory was devastated by Matthew III Csák. When the situation stabilised, an independent parish appeared at this location. This same independent parish still existed in the 16th century, as it is proven by the tithe register of 1507. Existence of the parsonage during the Gothic period is also proved by the findings in the church of St. Cosmas and Damian as precious Gothic murals were discovered here in the 1990s.⁹⁰ **Trenčín** – the evidence of the existence of the Trenčín archdeaconry dates back to 1235.⁹¹ Trenčín is mentioned also in the *Zobor documents* (specifically in the document from 1111) with regard to the monastery of Saint Hypolitus, which received one third of the tolls collected on the Váh river and in the town of Trenčín.⁹² Specific evidence of the local parish dates back only to 14th century.⁹³

The original church in Trenčín was located on the castle hill. The parish church was presumably built only in later times, when the old archpresbyteriate church on the castle hill ceased to fulfil its purpose. The oldest written reference mentioning a Trenčín parson is found in the register of collectors of papal tithe from 1332 – 1337. Apart from the already mentioned castle

⁸⁸ ĎURČO, Kostoly ako sakrálne objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 29.

⁸⁹ NAGY, F. *Trencsén vármegye*. Budapest: Kiadja a Magyar Tudományos Akadémia, 1941, p. 136-137; ĎURČO, Kostoly ako sakrálne objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 13.

⁹⁰ ĎURČO, Kostoly ako sakrálne objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 41.; BENČEKOVÁ-TAHY, Z. Gotické nástenné maľby v Trenčianskych Biskupiciach. In: *Pamiatky a múzáz*. 1997, no. 3, p. 48-51.

⁹¹ MARSINA, Codex diplomaticus et epistolaris Slovaciae. Tomus 1, p. 323-324.; ĎURČO, Kostoly ako sakrálne objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 41-42.

⁹² MARSINA, Codex diplomaticus et epistolaris Slovaciae. Tomus 1, p. 63.

⁹³ *Monumenta vaticana historiam regni Hungariae illustrantia*. Budapest: [s.n.], 1887, p. 199.

church and the church of the Virgin Mary, the Johannite church of Holy Spirit (incl. a monastery) was located outside the inner town. Franciscan monks moved to this location at the beginning of the 14th century.⁹⁴ **Skalka nad Váhom** – the existence of the church of St. Benedict in Skalka nad Váhom is mentioned as early as in 1208.⁹⁵ In 1224, they created the local Benedictine abbey with a church consecrated to St. Benedict and to All Saints.⁹⁶ Evidence of the existence of the parish dates back to the 14th and 17th century.⁹⁷ In the 17th century, we have evidence proving the existence of the church of Saint Emeric in Skalka.⁹⁸ **Dobrá** – as an independent parish, Dobrá is mentioned in 1332 for the first time.⁹⁹ Back then it was the seat of the deanery. In the 17th century, due to lack of priests, the church of the Exaltation of the Holy Cross in Dobrá was annexed to the church of Trenčianska Teplá.¹⁰⁰ **Trenčianska Teplá** – as an independent parish, it is mentioned in the early 16th century for the first time.¹⁰¹ According to the 1674 visitation records, the church of Trenčianska Teplá and Dobrá was administered by the fathers of the Society of Jesus. Apart from the parish, the records also mention the existence of a school.¹⁰² **Nemšová** – the name of this parish is mentioned in 1332 for the first time. The visitation of 1675 describes a church consecrated to Saint Michael Archangel. **Dubnica nad Váhom** – the parish church in Dubnica nad Váhom is mentioned in 1276 for the first time.¹⁰³ The complete list of parishes is included in the tithe records from 1332 and 1507. **Bolešov** – the existence of the parsonage is proved by a document from 1381, describing a conflict between the villages of Bolešov, Borčice, and Piechov. The name of the local parson, Simon, is mentioned in 1509. The only preserved reference about this church comes from the canonical visitation of 1829. Here we can read that the church was newly rebuilt in 1674 and the costs were paid by the bishop of Nitra and Cardinal Leopold Kolonič.¹⁰⁴ **Ilava** – similarly

⁹⁴ ŠTEFÁNIK, M., LUKAČKA, J., BYSTRICKÝ, P. *Lexikon stredovekých miest na Slovensku*. Bratislava: Historický ústav SAV, 2010, p. 519.

⁹⁵ MARSINA, Codex diplomaticus et epistolaris Slovaciae. Tomus 1, p. 116.; ĎURČO, Kostoly ako sakrálné objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 38-39.

⁹⁶ MARSINA, Codex diplomaticus et epistolaris Slovaciae. Tomus 1, p. 216.

⁹⁷ Monumenta vaticana historiam regni Hungariae illustrantia, p. 200.; ĎURČO, Kostoly ako sakrálné objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 39.; *Vizitácia archidiakonátu Trenčín 1674/1675*, Diecézny archív v Nitre, p. 184.

⁹⁸ ĎURČO, Kostoly ako sakrálné objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 12-13.

⁹⁹ Monumenta vaticana historiam regni Hungariae illustrantia, p. 199.

¹⁰⁰ Vizitácia archidiakonátu Trenčín 1674/1675, p. 186.

¹⁰¹ State Archive in Trenčín, f. Municipal authority of Trenčín, C 4 fascicle 4 no. 26, simple copy of document 4.4.1519/3.3.1507; JANEGA, Š. Z histórie dobranskej a teplanskej farnosti. In: KARLÍK, J. ed. *Trenčianska Teplá*. Trenčianska Teplá: Pro Slovakia, 1994, p. 72-77.

¹⁰² ĎURČO, Kostoly ako sakrálné objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 40.

¹⁰³ Diocesan Archive in Nitra, f. Parochiae dioecesis Nitriensis, 30/II., box 57, Canonical visitation of the parish of Drietoma 14.06.1829

¹⁰⁴ Diocesan Archive in Nitra, f. Parochiae dioecesis Nitriensis, 7/II, box 13, Canonical visitation of the parish of Bolešov 15.08.1829.

to previous cases, the parsonage of Ilava is mentioned in the tithe records from 1332. Thanks to a specific record from 1489, we are able to confirm the existence of the church. In that same year, within the scope of the right of patronage by the territorial lords, Blaise Magyar financed building of the altars of the Virgin Mary and of Saint Barbara. **Pruské** – it is mentioned as an independent parish in the 14th century. Later on, in the 17th century, the administration of the whole parish passed to the Franciscans. **Košeca** – it is mentioned as a parish in 1332, when an unknown parson from Košeca paid a tithe of 23 Groschen to the hands of the collectors. Reference to the church consecrated to the Assumption of the Virgin Mary can be found only in the record of the visitation of the Trenčín archdeacon in 1674. **Beluša** – similarly to many other parishes in this territory, it existed as an independent parish already in 1332, when the local parson failed to pay the tithe to the collectors.¹⁰⁵ The records of the canonical visitation in 1674 mention the church of Saint Elizabeth. **Horné Kočkovce** – the parish itself is recorded for the first time in the tithe records of 1507. Reference to the parish church consecrated to All Saints can be found in the 1674 canonical visitation records.¹⁰⁶ **Visolaje** – the parish is mentioned for the first time in the 14th century, in the tithe register of 1332.¹⁰⁷ **Púchov** – the parish in this town existed already in the 14th century. In the tithe register it is mentioned as *Poho*.¹⁰⁸ **Považská Bystrica** – it is mentioned as an independent parish in the tithe records of 1332. In 1804, on the southern wall of the church, in the sacristy, the following inscription was found: “*Fecit Benedictus plebanus*” and “*MCCC non, et est finitum*”.¹⁰⁹ **Predmier** – it is mentioned as early as 1193, when the Hungarian King Béla III donated Predmier and Súľov to a certain Vrazlo, a king's knight.¹¹⁰ In 1332, the local parson (named Lawrence) did not pay the prescribed tithe.¹¹¹ The parish is mentioned also in the tithe register of 1507.¹¹² **Bytča** – in 1234, the bishop of Nitra, James, bought plot of a land named “*Bytcha*” at the price of 44 silver grzywnas.¹¹³ In 1332, a parson named Stephen is mentioned, who paid the due tithe to the papal collectors.¹¹⁴ The visitation records of 1674 witness the existence of the church of

¹⁰⁵ Monumenta vaticana historiam regni Hungariae illustrantia, p. 201.

¹⁰⁶ ĎURČO, Kostoly ako sakrálne objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 22.

¹⁰⁷ ĎURČO, Kostoly ako sakrálne objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 47.

¹⁰⁸ Monumenta vaticana historiam regni Hungariae illustrantia, p. 200.

¹⁰⁹ PAULUSOVÁ, S. Prvá etapa výskumu stredovekého jadra Kostola Navštívenia Panny Márie v Považskej Bystrici. In: *Monumentorum tutela. Ochrana pamiatok* 17. Bratislava: Pamiatkový úrad SR, 2006, p. 5-19.; ĎURČO, Kostoly ako sakrálne objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 33.

¹¹⁰ MARSINA, Codex diplomaticus et epistolaris Slovaciae. Tomus 1, p. 94-95.

¹¹¹ Monumenta vaticana historiam regni Hungariae illustrantia, p. 201.

¹¹² State Archive in Bytča, f. Ilešházi Trenčín – Patrimonium, inv. n. 195, box 76, tithe register 1507, p. 11; ĎURČO, Kostoly ako sakrálne objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 32.

¹¹³ MARSINA, Codex diplomaticus et epistolaris Slovaciae. Tomus 1, p. 321-322.

¹¹⁴ Monumenta vaticana historiam regni Hungariae illustrantia, p. 200.

All Saints.¹¹⁵ **Kotešová** – this parish is mentioned for the first time as late as in 1674, when the archdeacon of Trenčín visited the church consecrated to St. Lucy, Virgin and Martyr.¹¹⁶ **Dolný Hričov** – the parish of Dolný Hričov is mentioned for the first time in a document reviewing the possessions of the bishop in Hričov in 1208.¹¹⁷ Similarly to most of the parishes in this territory, a reference to Dolný Hričov is contained in the tithe record from 1332, when the parson – named Paul – paid the tithe to the papal collectors.¹¹⁸ The church of St. Michael Archangel is mentioned only in the visitation of 1674.¹¹⁹ Žilina ranks among the oldest parishes of the Trenčín archdeaconry. Already in 1208, in a document defining the borders of the *praedium* of Dolný Hričov, it is mentioned as “*terra de Selinan*” – Žilina.¹²⁰ It was later acquired by the municipal administrators James and Paul and their brother Michael as a donation from the Hungarian King Andrew II.¹²¹ During the 14th century, Žilina was a seat of a deanery. The church of the Most Holy Trinity with two bell towers was built in 1583 thanks to Barbora Preňiová and Mikuláš Derssfy.¹²²

With regard to the existence of liturgical codices in relation to the Church organisation in the Váh Plain, we must observe that – on the basis of the above mentioned circumstances – we can legitimately assume that 15th-century ecclesiastical centres already possessed either imported or home-made liturgical codices.

Similarly, we can also assume that the fragments notated with Bohemian notation (located in the State Archive in Trenčín) – as long as it is true that they were edited in the territory of today's Slovakia – come exactly from the region of the middle and lower Váh Plain. Apart from the geographical predisposition, the above-mentioned assumption is also supported by the following fact: if we compare the number of the fragments from the upper Váh Plain (Žilina, Bytča, and Liptovský Mikuláš), we ascertain that (i) the Liptovský Mikuláš branch of the State Archive in Žilina-Bytča contains material notated with the Messine-Gothic notation, (ii) the State Archive in Žilina contains 8 fragments, out of which 7 are notated with the Messine-Gothic notation while a single one with square notation, and (iii) the State Archive in Žilina-Bytča contains 3 fragments that are all notated with the Messine-Gothic notation.

¹¹⁵ Diocesan Archive in Nitra, f. Parochiae dioecesis Nitriensis, 135/II., box 333, Canonical visitation of the parish of Bytča 28.09.1828; ĎURČO, Kostoly ako sakrálne objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 16.

¹¹⁶ Diocesan Archive in Nitra, f. Parochiae dioecesis Nitriensis, 59/II., box 117, Canonical visitation of the parish of Trenčín 1674/1675, p. 30; ĎURČO, Kostoly ako sakrálne objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 26-27.

¹¹⁷ MARSINA, Codex diplomaticus et epistolaris Slovaciae. Tomus 1, p. 116.

¹¹⁸ Monumenta vaticana historiam regni Hungariae illustrantia, p. 200.

¹¹⁹ Diocesan Archive in Nitra, f. Parochiae dioecesis Nitriensis, 59/II., box 117, Canonical visitation of the parish of Trenčín 1674/1675, p. 32; ĎURČO, Kostoly ako sakrálne objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 19.

¹²⁰ MARSINA, Codex diplomaticus et epistolaris Slovaciae. Tomus 1, p. 119.

¹²¹ MARSINA, Codex diplomaticus et epistolaris Slovaciae. Tomus 1, p. 329.

¹²² Diocesan Archive in Nitra, f. Parochiae dioecesis Nitriensis, 148/II., box 368, Canonical visitation of the parish of Žilina 17.8.1828; ĎURČO, Kostoly ako sakrálne objekty vo farnostiach na strednom a hornom Považí na prelome 17. a 18. storočia, p. 49.

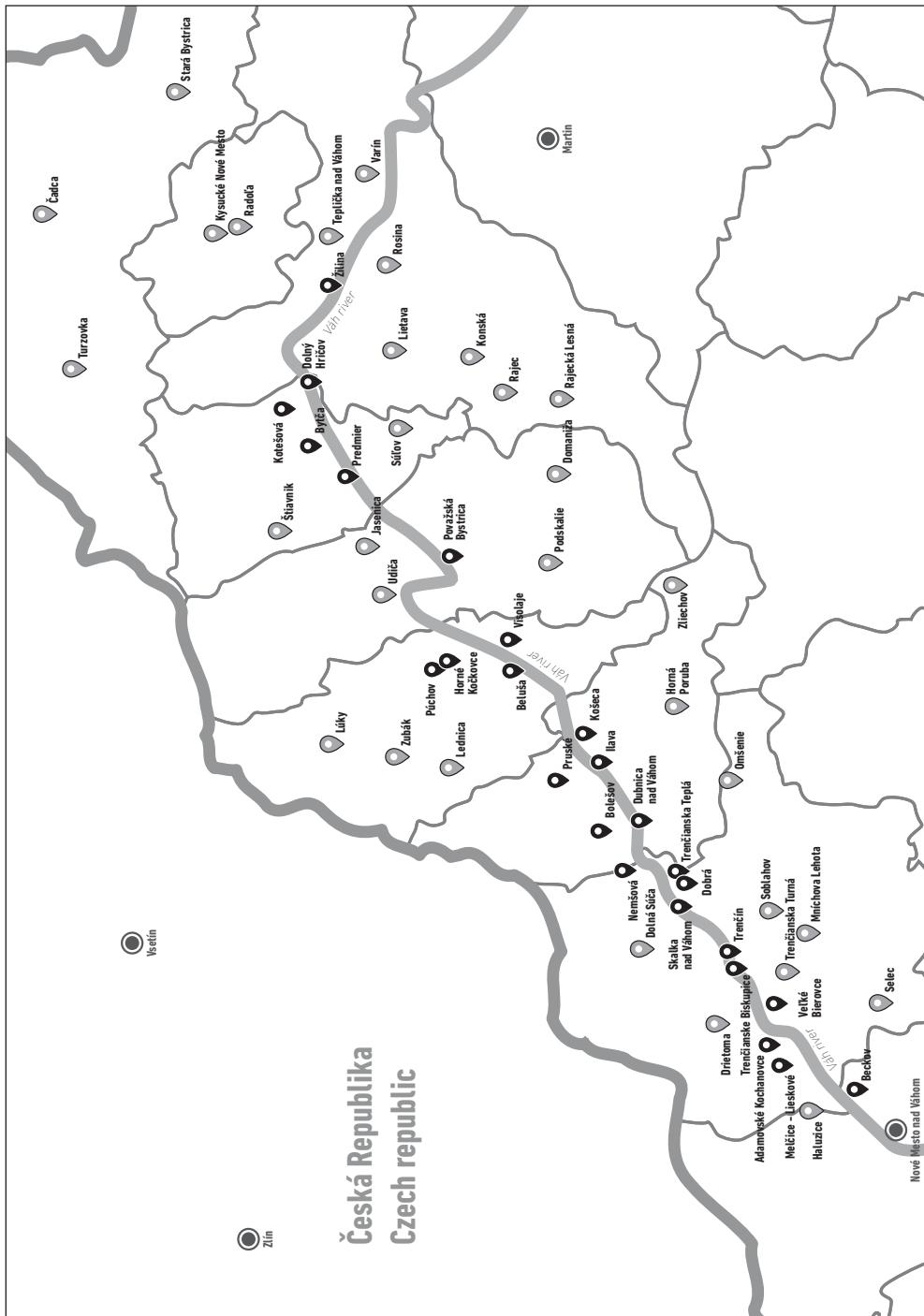


Figure 2 – The parishes of the Trenčín county

Music – palaeography analysis of notated fragments of State archive of Trenčín

Fragments from the fund of the Municipal Authority of the city of Trenčín

The State Archive in Trenčín was created in compliance with the Government Decree no. 36/1960 Coll. within the scope of administrative reorganisation of the State Archive in Czechoslovakia.¹²³ In 1975, it was incorporated in the state archive system as the “State Archive of the District of Trenčín”. In 1991, after the extinction of the District National Committees, it came under administration of the District Office of Trenčín. This situation lasted until 2003, when it became a branch of the Bratislava State Archive. An important change occurred in 2015, when, pursuant to the amendment of the Act no. 266/2015 Coll., the State Archive branch became an autonomous State Archive with regional territorial competence and branch offices in Bojnice and Považská Bystrica. All in all, the State Archive in Trenčín possesses 2,274 archive funds and collections from the years (1000) 1318 – 2015. The most significant funds are those of the Municipal Authority of the city of Trenčín and of the Municipal Authority of the city of Prievidza.¹²⁴ The fund of the Municipal Authority of the city of Trenčín (hereinafter referred to as MMTN) includes 17 notated parchment fragments from the period between the late 14th century and the first half of the 16th century. Of this, sixteen fragments are notated with Bohemian notation, which is present in the highest number of the fragments in the studied material. Only one fragment (17 – MMTN – Kn/I – 32, Municipal Protocol 1661 – 1664) is notated with the Messine-Gothic notation. The fragments are mostly part of the covers of the official municipal books of the city of Trenčín from 1601 to 1662. These fragments can be subdivided in two groups. In the group “A”, we classify the fragments 2 - MMTN - Kn/I - 11, Municipal Protocol 1601; 3 - MMTN - Kn/I - 12, Municipal Protocol 1602 – 1603; 4 - MMTN - Kn/I - 13, Municipal Protocol 1604; 5 - MMTN - Kn/I - 14, Municipal Protocol 1605 – 1606; 6 - MMTN - Kn/I - 15, Municipal Protocol 1607 – 1608; 7 - MMTN - Kn/I - 16, Municipal Protocol 1609 – 1610; 8 - MMTN - Kn/I - 17, Municipal Protocol 1613; 9 - MMTN - Kn/I - 18, Municipal Protocol 1614 – 1615; 15 - MMTN - Kn/I - 27, Municipal Protocol 1630; 16 - MMTN - Kn/I - 28, Municipal Protocol 1637 – 1642, and 17 – MMTN - Kn/I - 32, Municipal Protocol 1661 – 1664, coming from a completely notated liturgical book of Officium chants – from the so-called antiphonary.¹²⁵ To these fragments, we also assign the fragment Fasc. 200/15/7 (Tr A), located in the archive of the St. Adalbert Association in Trnava, but it comes from the same liturgical codex as the above-mentioned fragments kept in the Trenčín archive. Although it represents

¹²³ <https://www.minv.sk/?O-nas-Statny-archiv-v-trencine..>

¹²⁴ <https://www.minv.sk/?O-nas-Statny-archiv-v-trencine.> [02.02.2018]

¹²⁵ See also study: VESELOVSKÁ, E. Bohemian Notation in the Medieval Slovakia. In: *Hudební věda*, 2012, Vol. XLIX, no. 4, p. 337-376.

a material that is only preserved in fragments, we can state that the group of fragments no. 2 - MMTN - Kn/I - 11; 3 - MMTN - Kn/I - 12, Municipal Protocol 1602 - 1603; 4 - MMTN - Kn/I - 13, Municipal Protocol 1604; 6 - MMTN - Kn/I - 15, Municipal Protocol 1607 - 1608; 9 - MMTN - Kn/I - 18, Municipal Protocol 1614 - 1615, and 15 - MMTN - Kn/I, Municipal Protocol 1630 (identifiable as subgroup "A1"), was authored by a single scribe. The textual mirror of the antiphonary fragments is characterised by red double framing. The original number of systems in a single folio is 12. Red four-line stave is used. The *custos* is edited in one form (*quadrum*). The *f* key is represented in two forms. It is either edited as a gothicised *virga* without heading with two rhombuses situated lower by one third, or as simple letter "*f*". The *c* key is used in the classic form of letter "*c*". The notation utilises the sign "*b*". The whole letter duct is clearly inclined to the right, which is a typical feature of the classic Bohemian notation system.¹²⁶ The notation was quite probably added after editing of the original text, as shown by overlapping of the neumes and the text (notably the lower neume signs and upper lengths of letters, which occurred because the scribe did not leave enough space for the melodic inscription of the neume signs). The gothicisation of single neume signs' shapes is at an advanced stage. *Punctum* is the dominating element among the single-tone neumes. Similarly, as in the case of other notated medieval fragments from the territory of present-day Slovakia, a standalone *virga* is almost absent. The *virga* is used only as a part of multi-tone neume structures (*pes*, *climacus*, *scandicus*, and *orrectus*). The two-tone neume (*pes*) is inclined to the right and it is formed by two vertically placed rhombic *punctums* (usually united through a subtle line). In some parts of the fragments, we observe a modified version of *pes*, which is shaped under the influence of square notation. The upper *punctum* does not have a rhombic shape, but it looks like a square (as in square notation). The *clivis* is orthogonal with a rhombic ending. The three-tone neumes (*torculus* and *orrectus*) are also similar to square notation in terms of shape. In most of the cases, the *climacus* is made up of three independent descending *punctums*, with a rightwards duct. Rightwards inclined *scandicus* is made up of two-tone neumes (*pes* and *punctum*).

Fragments 5 - MMTN - Kn/I - 14, Municipal Protocol 1605 - 1606; 8 - MMTN - Kn/I - 17, Municipal Protocol 1613, and 16 - MMTN - Kn/I - 28, Municipal Protocol 1637 - 1642 show a more subtle duct in the inscription of neume characters. The shape of these fragments was also influenced by square notation, although not as much as in the other fragments of the antiphonary. Similarly to previous fragments, we observe a four-line red stave and *custos* in the shape of a *quadrum*. The mirror is once again defined by a double red framing. The number of systems within a single folio is likely to have been 12 also in this case.¹²⁷ The gothicisation of neume shapes is in an advanced stage. Two keys are used - *c* and *f*. The *f* key is present only in one graphic version (two vertically set rhombic *punctums* one under the other, terminating in the lower part with a fine thin line). The *punctum* has a more subtle shape; and we can also observe thin lines (notably fragment 5 - MMTN - Kn/I - 14, Municipal Protocol 1605 - 1606,

¹²⁶ VESELOVSKÁ, E. Česká notácia na Slovensku v období stredoveku. In: *Musicologica Slovaca*. 2011, Vol. 28, no. 2, p. 188.

¹²⁷ They are cut out folios.

f.1v). A standalone *virga* is not present. The two-tone neume sign (*clivis*) is orthogonal, with a clear rhombic ending. The *pes* is formed by two vertically placed rhombic *punctums*, joint by a subtle capillary line, but without quadratisation of shapes. The *climacus* is made up of two *clivises*. The *scandicus* is formed by a *pes* and by an independent *punctum*. In fragment 5 - MMTN - Kn/I - 14, f.1r we can observe a later inscription of neumes in the stave. The ink is significantly darker.

The fragment of the antiphonary 17 - MMTN - Kn/I - 32, Municipal Protocol 1661 - 1664 is notated with the Messine-Gothic notation. The text mirror of the antiphonary is without double framing. There are 11 system on a single folio, formed by a 4-line red stave. The *custos* is not present and the “c” and “g” keys are used. The whole writing duct of the letters can be considered as vertical. We observe visible ghoticisation of signs, according to which we could attribute dating to the first quarter of the 15th century (1400-1425). Also in this case, the chant melody was added after editing of the codex itself. We can deduce the above from the use of separating lines. The fragment contains overwriting of text and neume signs that originated when the scribe did not leave enough space for the notation system. Among the simple neumes, the *punctum* is the dominating element. The *virga* is present only as a part of compound two- and three-tone neumes. *Pes* is formed by autonomous *punctum* and *virga*. *Clivis* and *scandicus* have the typical Messine form. The *climacus* is present without the introductory *traculus* and it is only made up of three vertical *punctums* descending rightwards in an oblique manner. Another type of liturgical book included in the found fragments is the *graduale*.

Into this second group (group “G”), we classify the fragments 10 - MMTN Kn/I-19, Municipal Protocol 1616; 11 - MMTN Kn/I-20, Municipal Protocol 1618; 12 - MMTN Kn/I-21, Municipal Protocol 1619; 13 - MMTN Kn/I-22, Municipal Protocol 1620-1621, and 14 - MMTN Kn/I-23, Municipal Protocol 1622. Within the frame of “G” group, it is evident that – similarly to the group of the antiphonaries – the fragments of the *graduale* 10 - MMTN Kn/I-19, Municipal Protocol 1616, 13 - MMTN Kn/I-22, Municipal Protocol 1620-1621, and 14 - MMTN Kn/I-23, Municipal Protocol 1622 show signs of a single scribe’s hand. We can therefore classify them as subgroup “G1” within the group of *graduale*s. The group “G2” includes fragments 11 - MMTN Kn/I-20, Municipal Protocol 1618 and 12 - MMTN Kn/I-21, Municipal Protocol 1619, that are also showing signs of the same scribe’s hand, although a different one than in the G1 subgroup. All the fragments of the *graduale* are notated with the Bohemian notation. Each single fragment originally represented 11 systems formed by a 5-line red stave. The mirror is defined by a double red framing. The *custos* is present in two shapes: decorated with *manieristic* ending vertical subtle fine lines, starting from the upper and lower tip of the *punctum*.

In the case of fragment no. 12 - MMTN Kn/I-21, Municipal Protocol 1619 e 13 - MMTN Kn/I-22, Municipal Protocol 1620-1621, the *custos* is decorated by two parallel rightward lines, starting from the upper right tip of the rhombic *punctum*. Two keys are used - c and f. The “f” key has the form of two vertical *punctums* with *tertia* separation. The lower *punctum* is terminated by a vertical *manieristic* subtle and fine line, or (as in the case of fragment 14 - MMTN Kn/I-23, Municipal Protocol 1622) it ends with an oblique vertical leftward straightforward stroke. The whole thrust of the note neume system is inclined to the right. Ghoticisation of

signs is at an advanced stage but – compared to antiphonary fragments – it has a finer character. *Punctum* is the dominant single-tone neume. The *virga* is present only in the system of two- and three-tone neumes. The *pes* comes in the classic Bohemian form. The *clivis* is orthogonal, with a clear rhombic ending. The *scandicus* is made up of two-tone neumes (*pes* and *punctum*). The *climacus* is characterised either by three autonomous vertical rightward *punctums* or by an introductory *bi-punctum* (e.g. in fragment 14 - MMTN Kn/I-23, Municipal Protocol 1622). These fragments do not include any signs of quadratisation of basic structures of the Bohemian notation.

Fragments from the Collection of music sheets of various provenance – 15th – 20th century

Medieval notated fragments were found in the Trenčín archive also in the Collection of music sheets of various provenance – 15th – 20th century (ZH – A). Among various notated materials, we have analysed four medieval fragments without signature: the missal fragment – no. 18 – without signature; antiphonary fragments – no. 19 – without signature, no. 20 – without signature, one fragment of a *graduale* – no. 21 – without signature and a newly found fragment and a breviary fragment no. 22 – without signature. Two parchment fragments of an antiphonary represent an unusual and interesting phenomenon: Fragment no. 20 – without signature, containing a stave and liturgical text but no musical notation. The missal no. 18 is notated with the Messine-Gothic notation. This fragment does not include framing. Originally, it was quite probably a two-column fragment. We are not able to define the original number of systems, as we only deal with a torso of the original. In each column, we find 7 systems made up of 4-line stave. The *custos* is not present. The notation has a vertical character with fine signs of ghoticisation. Two keys are used – *c* and *f*. When looking at the single-tone neumes, we can find the *punctum*. The *virga* is present only in articulated two- and three-tone neumes. *Clivis* and *scandicus* carry the typical Messine form. The *pes* has an independent introductory *punctum*. The *climacus* does not have its introductory *tractulus*. It is formed only by three rightward descending *punctums*. The antiphonary no. 19 is notated with square notation. Due to small dimensions of the fragment (97 x 32 mm), the only preserved neume signs are the *punctum* and *pes*. It is likely that several systems of 4-line red stave were used. The *custos* has the shape of a square rhombus. The “*c*” key is used. The gradual no. 21 is notated with the Bohemian notation. The folio was originally represented by 10 systems formed by a 4-line red stave. In the recto part of the fragment, we find a system added more recently by a different scribe. In this system, we find the “*b*” accidental in the modern shape. The bar lines are used similarly to modern notation systems from the second half of the 17th century. The mirror is defined by a double red framing. The *custos* is edited in the form of a quadrum. The whole duct of the note system is inclined to the right. The ghoticisation of signs is at an advanced stage. Two keys are used – *c* and *f*. The “*f*” key is made up of a *virga* terminated with a rhombic heading and three vertical rhombuses in a *tertia* sequence. The lower rhombus ends with a vertical decorating subtle line. The dominant single-tone neume is the rhombic *punctum*. The *virga* is present only

in compound neume forms. The *pes* comes in the classic shape of the Bohemian notation – two vertical rightward ascending *punctums* connected by a very fine arm. The *clivis* is orthogonal with a rhombic ending. The *scandicus* is formed by *pes* and *punctum*. The *climacus* is made up of three rightward vertical descending independent *punctums*. The neume shapes do not carry any signs of quadratisation. The breviary no. 22 is notated with the Messine-Gothic notation. The text mirror of the antiphonary is without double framing. On one folio, we have 14 systems (7 per column), formed by a 4-line red stave. The *custos* is not present; “c” and “f” keys are used. The “f” key has the shape of two secunda-ordered *punctums*, ending with a vertical draw leftwards. The whole thrust of the scripture can be characterised as vertical. We observe subtle ghoticisation of signs, allowing us to date the document to the first quarter of the 15th century (1400-1425). Also in this case, the chant melody was added after the codex had been written. We can deduce it from the use of the separating lines. The fragment contains overlapping of the text and neume signs that originated as the scribe did not leave enough space for the notation system. Among the simple neumes, the *punctum* is the dominant item. The *virga* is present only as part of the compound two- and three-tone neumes. *Pes* is formed by an autonomous *punctum* and *virga*. *Clivis* and *scandicus* have their typical Messine form. The *climacus* is present without the introductory *traculus* and it is made up only of three vertical puncta descending rightwards in an oblique manner.

Fragment from the Slovak National Library

The J 4119 graduale – sequentiary was originally located in the Nautik antiquarian bookshop in Trenčín and was later purchased by the Slovak National Library. It is written using the Bohemian notation and is made up of 8 systems formed by a 5-line red stave. The mirror is defined by a simple black double framing. The *custos* is edited in the form of a quadrum. The “c” and “f” key are present. The “f” key is without *virga* and it is made up of only two *punctums* vertically placed under each other in the *tertia* sequence; the lower *punctum* ends with a subtle fine thrust of the pen. The dominant single-tone neume is the *punctum* with rhombic shape. Independent *virga* does not occur in the document. The *pes* comes in the typical Bohemian notation – two vertical, rhombus-shaped puncta ascending rightward, connected by an arm. In this case, the notation system works only with single- and two-tone neumes (*punctum*, *bi-punctum*, and *pes*). No compound neumes are found in the melodic record. The fragment does not include any evident trend for quadratisation.

An analysis of fragments in terms of content and melody

The **MMTN - Kn/I-11** fragment of the antiphonary contains six chants of the ordinary period (“*per annum*”) from the so-called History of Kings (*Historia de regum*). The fragments preserve six antiphons for Magnificat. Within the scope of the selected antiphons for Vespers from this part of the liturgical year, they are likely to be the antiphons from the fourth to the ninth position in the order. The following chants are complete: *Iratus rex Saul* (003411) and *Quis enim in* (004546). The chants *Obsecro Domine* (004099) and *Rex autem David* (004650) are incomplete. The beginnings and the ending parts of the other chants were part of the previous or next folios of the codex. In our liturgical analysis of the fragment, we did not observe full conformity with any of the compared liturgical orders.¹²⁸ In the case of **MMTN - Kn/I-11**, the most similar compared manuscript seems to be *A-KN 1012 (Antiphonale Klosterneuburg, Augustiner-Chorherrenstift - Bibliothek, 1012)*,¹²⁹ which features all the chants of the antiphons from the given fragment. Nevertheless, the succession of the antiphons does not match. The other two compared liturgical orders (the Prague and the Esztergom orders) showed differences in the selection and the succession of the antiphons. In various Central European traditions, also the number of selected antiphons changed. In ideal conditions, the Prague rite contains 10 antiphons, whereas the Esztergom rite contains 9 antiphons. The liturgical order of codex *A-KN 1012* contains 13 antiphons.

Within the scope of the three selected and compared liturgies, the first chant *Nonne iste est David* (003948) is present in all traditions. *Iratus rex Saul* (003411) is not reported at all in the Prague and in the Esztergom liturgical order amongst the antiphons Am1 – Am10.¹³⁰ This antiphon is also missing in other parts of the “History of Kings” officium. As for *A-KN 1012*, we find this chant in the place of the sixth selected antiphon.

The chant *Quis enim in omnibus sicut David* (004546) – similarly to the previous antiphon *Nonne iste est David* – is not observed in the Prague or the Esztergom liturgical order. In the *A-KN 1012* codex, the antiphon *Quis enim in omnibus sicut David* ranks fifth. The positions of these two chants in *MMTN - Kn/I-11* are then sequenced in the reverse way.

The antiphon titled *Obsecro Domine* (004099) is not reported at all in the liturgical order of the Prague rite. In the Esztergom liturgical order, it is placed analogically in the seventh position. In the *A-KN 1012* codex, the *Obsecro Domine* is sung as the eleventh antiphon. The

¹²⁸ The fragment was compared with the Prague liturgical order and with the Strigonian liturgical order. CZAGÁNY, Z. *Corpus Antiphonalium Officii - Ecclesiarum Centralis Europae. III/A Praha (Temporale)*. Budapest: Zenetudományi Intézet, 1996, 226 p.; DOBSAY, L. *Corpus Antiphonalium Officii - Ecclesiarum Centralis Europae. V/A Esztergom/Strigonium (Temporale)*. Budapest: MTA Zenetudományi Intézet, 2004, 371 p.

¹²⁹ <http://cantus.uwaterloo.ca/index?source=123613>.

¹³⁰ A1 *Loquere Domine*; A2 *Cognoverunt omnes a Dan*, A3 *Praevaluit David*.

following antiphons *Rex autem David* (004650) and *Doleo super te* (002321) are observed in all compared liturgical orders. In the Prague rite, the seventh antiphon is *Rex autem David* (004650), while in the Esztergom rite, this antiphon is observed in the sixth position. In A-KN 1012, it is located in the eighth position. In the Prague liturgical order, the chant *Doleo super te* (002321) is placed in the position of sixth antiphon. In the Esztergom liturgical order, it occupies the fifth position, whereas in A-KN 1012 it is observed in the seventh position. From the melodic point of view, from all 6 chants, we were only able to compare 2 complete chants (*Iratus rex Saul*, *Quis enim in*) and a part of the incomplete chant *Obsecro Domine*.

The antiphon *Iratus rex Saul* (003411) – reported under the number 8265 in the publication *Monumenta Monodica Medii Aevi*¹³¹ (hereinafter MMMA) – can be melodically classified in the group of the eighth-mode antiphons.¹³² This antiphon belongs to the D2 antiphon group.¹³³ which is characterised by its third melodic segment, which often remains on the *d* tone and ends with a decorative cadence. Variants of melodies can be observed also in the manner in which the melismas are subdivided in the last two syllables. In this sub-type, the fourth segment is always leaning on the structure of the melodic model *a-c1-g*. The melody of the chant *Iratus rex Saul* is identical to the melody of the model manuscript OFM - 119¹³⁴ (*Antiphonarium Ordinis Fratrum Minorum*). The difference at the end of the chant corresponds to the model *c-c-h-c-a-g*. The second complete chant *Quis enim in* (004546) is in first mode (MMMA 1224). The “C” group – where the antiphon is inserted – is characterised by a direct link between the tones *d* and *a*. In most of the cases, such links appear in the form of a tie, which is sometimes preceded by the tone *c*, or the *c-f* connection.¹³⁵ Compared to the published version in MMMA, the melody of the antiphon shows divergence only in the wording *sicut David*. The melody of the fragment: *si-cut Da-vid* is *a-ff-g*; the melody of the model fragments: *g-fg-a-g*. The melody of the difference of antiphons notated in the first mode is compliant with the variant 1d1 *a-a-g-f-g-a-g-f-e-d*.

The incomplete antiphon *Rex autem David* (004650, MMMA 8508) belongs to the group of antiphons in the eighth mode with differentiation *c-c-h-c-a-g*. The preserved part of the chant has almost the same melody as in the model manuscripts: *Antiphonarium Bratislavense I* (STR-3)¹³⁶ and OFM-119 *Antiphonarium Ordinis Fratrum Minorum*. A subtle melodic difference

¹³¹ DOBSAY, L., SZENDREI, J. *Antiphonen (Antiphonen im 1. Modus)*. ED. Bruno Stäblein. London, New York, Prague: Bärenreiter Kassel, Basel, 1999; DOBSAY, L., SZENDREI, J. *Antiphonen (Antiphonen im 2. bis 6. Modus)*. ED. Bruno Stäblein. London, New York, Prague: Bärenreiter Kassel, Basel, 1999; DOBSAY, L., SZENDREI, J. *Antiphonen (Antiphonen im 7. und 8. Modus)*. ED. Bruno Stäblein. London, New York, Prague: Bärenreiter Kassel, Basel, 1999.

¹³² DOBSAY, SZENDREI, MMMA 3, Antiphonen im 7. und 8. Modus, p. 1150.

¹³³ DOBSAY, SZENDREI, MMMA 1, Antiphonen im 1. Modus, p. 107.

¹³⁴ OFM-119: *Antiphonarium Ordinis Fratrum Minorum. Temporale, Pars Aestivalis*, 14th century. Budapest, Egyetemi Könyvtar (Bibl. Universitatis), Cod. lat. 119, notation. 128 ff. Radó Nr. 178. Mezey Nr. 119. Szendrei C48.

¹³⁵ DOBSAY, SZENDREI, MMMA 1, Antiphonen im 1. Modus, p. 49.

¹³⁶ STR-3: *Antiphonarium Strigoniense: Antiphonarium Bratislavense I EC Lad. 3*, State Archive in Bratislava, about 1430 (olim: Knauz 3). 237 ff., Messine-Gothic notation. Available online: <http://>

occurs in *fi-li mi* (2). The fragment melody is *d-g g f-e-d-c*, the melody of the model codex is *podatus d-a a g-f-e-d*. Similarly, a slight melodic deviation occurs in the word *Absonolon*. The fragment melody is made up of *torculus c-f-e, f-g-f*, and *punctum g*. The melody of the model codex is *d-f-e, f-g-fg*. The remaining parts of the chant are identical to the fragment melody.

	MMTN – Kn/I-11, <i>Historia de regum</i>	Prague rite	Esztergom rite	Klosterneuburg, A-KN 1012
1. Am4	Nonne iste est David, 003948	Nonne iste est David	Nonne iste est David	Nonne iste est David de
2. Am5	Iratus rex Saul, 003411	Mons Gelboe	Doleo super te	Quis enim in omnibus sicut
3. Am6	Quis enim in, 004546	Doleo super te	Rex autem coo- perato	Iratus rex Saul dixit mihi
4. Am7	Obsecro Domine, 004099	Rex autem David	Obsecro Domine	Doleo super te frater mi
5. Am8	Rex autem David, 004650	Dixit autem David	Unixerunt Salo- monem	Rex autem David cooperto capite
6. Am9	Doleo super te, 002321	Unixerunt Salomonem	Clamabat Elizeus	Saul et Jonathas amabiles et
7. Am10	X	Clamabat Elizeus	X	Dixitque David ad dominum cum
8. Am11	X	X	X	Obsecro domine aufer iniquitatem servi
9. Am12	X	X	X	Unixerunt Salomonem Sadoc sacerdos et
10. Am13	X	X	X	Clamabat Eliseus ad Eliam pater

The fragment of antiphonary number 3 **MMTN – Kn/I-12** preserves 13 chants of the ordinary period – “*per annum*” – of the so-called History of Wisdom (*Historia Sapientiae*). In terms of the content, the fragment presents 7 preserved verses and 6 responsories chanted during the Nones (quite probably, the concerned verses are from the seventh to the thirteenth and the concerned responsories are from the eighth to the thirteenth). We have 8 fully preserved chants: *Magna enim sunt judicia* (007113), *Deduxisti sicut oves* (007113a), *Deum time et manda-
ta* (006416), *Ne derelinquas me Domine* (007204), *Apprehene Domine arma* (007204a), *Praebe
fili cor tum* (007416). The following chants are incomplete: *Ne forte satiatus* (007841a), *Super*

cantus.sk/source/14828; VESELOVSKÁ, E., ADAMKO, R., BEDNÁRIKOVÁ, J. *Stredoveké pra-
mene cirkevnej hudby na Slovensku*. Bratislava: Ústav hudobnej vedy Slovenskej akadémie vied,
2017, p. 60-64.

salutem et omnem (007727), *Dixi sapientiae* (007727a), *Timentibus Deum* (006416a) *Quae sunt in corde* (007457), *Imperfectum meum* (007457a), *Attende fili mi* (007416a).

As far as the content analysis is concerned – similarly to the previous case – we didn't observe full compliance with any of the ideally compared liturgical orders (neither Prague nor Esztergom). The largest similarity is observed for the liturgical order of A-KN 1012 and the Prague liturgical order. Nevertheless, we must observe that the divergence does not occur only in the ordering of the given chants, but also in their total number. The succession of the first three chants (*Ne forte satiatus*, *Magna enim sunt judicia*, *Deduxisti sicut oves*) is coherent across all the compared orders. The different succession of responsories and verses (compared to the Prague and Esztergom rite) is evident only from the chant no. 4 – in the responsory *Super salutem et omnem*. The succession of chants *Super salutem et omnem* (007727) and the relevant verse *Dixi sapientiae Cantus* (007727a) is compliant exactly with the succession of chants in A-KN 1012. In the Prague liturgical order, this responsory and this verse are found as the tenth responsory and the tenth verse. In the Esztergom rite, they are found as the twelfth responsory and the twelfth verse.

The chant no. 5 and 6 – the *Deum time et mandata* responsory (006416) and the relevant verse *Timentibus Deum* (006416a) are not found in the Prague or Esztergom liturgical orders within the scope of responsories and verses chanted during the Nones *Historie sapientiae*. The concerned chants are included in A-KN 1012. Nevertheless, their order is not matching as in the A-KN 1012 antiphonary, these chants are sung as the fifteenth.

The responsory titled *Ne derelinquas me Domine* (007204) and the verse *Apprehende Domine arma* (007204a) do not comply with any of the compared orders, in terms of their arrangement. In the Prague and Esztergom rite, we find the given responsory in the ninth position. In A-KN 1012 it is observed as the tenth.

The position of the last but one couple of chants – *Quae sunt in corde* (007457) and *Imperfectum meum* (007457a) – is not compliant with any of the mentioned liturgical orders. The Prague rite and A-KN 1012 show the *Quae sunt* responsory in the eleventh position, while the Esztergom rite shows it in the ninth position.

The last couple of chants – *Praebe fili cor tuum* (007416) and *Attende fili mi* (007416a) – is found in the twelfth position in the Prague liturgical order and in A-KN 1012. In the Esztergom rite this couple of chants occupies the eleventh position.

From the melodic point of view, it is possible to compare 7 complete chants. The responsory *Magna enim sunt judicia* (007113) with the verse *Deduxisti sicut oves* (007113a) belongs to the group of third mode responsories (in the publication by László Dobszay and Janka Szendrei *Responsories. Modes 1-3*, no. 3024 – hereinafter *Responsories*).¹³⁷ The first melodic segment of the responsory is regular, reinforced by a longer motive leaning on the melodic model used also in the 7th mode chants (*c-acd-c*). The phrase *df-g-ag* (*magnificasti*) usually indicates the beginning of the second melodic segment in the central part of the chant. Nevertheless, in

¹³⁷ DOBSZAY, L., SZENDREI, J. *Responsories. Modes 1-3*. Budapest: Balassi Kiadó, 2013, p. 726.

this case, this place corresponds to the beginning of the third melodic segment, where the melodic line cadences to *e* instead of *d*.

Basically, the melody of the fragment reproduces the melody of the model codex, *Antiphonarium Bratislavense I* (hereinafter *BA I*). Slight discrepancies can be observed notably in the melismatic parts of the second and the third part of the chant. The most significant differences are in the part *populum tuum et honorasti*. The fragment melody is richer than the melody of *Antiphonarium Bratislavense I*, reflecting the relations between simple and multi-tonal neumes.

The melody of the fragment: *Po-pu-lum tu-um - fac-c-hca ca.hchag-aage.f*

The melody of the model *BA I*: *Po-pu-lum tu-um - fc-c-c ca.ahchag-agfe.e*

A similar situation also occurs in the case of the relevant verse *Deduxisti sicut oves*, where the melody copies that of *BA I*. Slight melodic discrepancies are observed notably in the part *Deduxisti sicut*. The neume structure remains the same as in the case of the model codex and so does the phrasing. Following is the melodic change:

The melody of the fragment: *De-du-xi-sti si-cut c-c-cdc-ahchag h-a*

The melody of *BA I*: *De-du-xi-sti si-cut c-c-cdc-ahcag c-c*

Another preserved chant in *MMTN - Kn/I-12* is the *Deum time et mandata* responsory (006416). The given chant is not found in the publication *Responsories*. The responsory is in the second mode. In the *A-KN 1012* codex, it is located in the position no. 15. In the first melodic segment, the fragment melody copies the melody of the chant *A-KN 1012*. Slight differences can be found notably in the first segment *Deum time me et*, where the fragment melody is a bit simpler compared to the melody of the codex. In the word *de-um* the melody is made up of two *punctums*: *d-c*. In the case of the melody in *A-KN 1012*, the melody consists in a *punctum* and a *porrectus d-cd*. The major difference in the melody can be observed in the word *me*. The fragment melody is higher by a large second: *clivis e-d*, compared to the melody of *A-KN 1012 - clivis d-c*. As for the second segment of the chant – *Hoc est omnis homo*, the difference between the melodic lines is more evident. It includes relatively significant melismatic segments, where the melody in the fragment does not correspond to the melody of *A-KN 1012* nor to any other manuscripts in the *Cantus Index* database. The melodic conclusion of the chant is identical in both cases.

The melody of the fragment: *hoc est om-ni ho-mo gagffgahaga a agfefgefda cd-d*

The melody of *A-KN 1012*: *hoc est om-ni ho-mo cdfdfefcd d ddcacdfdfefd-dh cd-d*

The melody of the chant *Ne derelinquas me* (007204 *Responsories*, 4055) is interesting from several points of view. The introductory part of the chant *Ne derelinquas me Domine Pater* is written in the *c*-key, which is located in the third line. As a result, the melody is transposed higher by one fifth compared to the model codex *BA I*. Nevertheless, we believe that – in this case – it was just a mistake of the scribe. Indeed, the remaining part of the chant is notated in the *c*-key, which is located in the 4th line. Our assumption of the scribe's mistake is also supported by the fact that – in this case – the melody would copy the melody of the model codex more closely than in the case of transposition of such a short melodic segment. The remaining parts of the responsory are melodically identical with the melody of the model

codex. Discrepancies can be observed only in the most significant melismatic parts, e.g. in the word *me-o-rum*. The fragment melody is slightly modified and the neume composition is slightly simplified. It is made up of two *torculi* and a *clivis*. The melody of the chant belongs to the fourth mode chants.

The melody of the fragment: *me-o-rum f-dcdede-fd*

The melody of the model codex: *me-o-rum f-dccdede-ed*

The melodic character of the relevant verse *Apprehende arma* (007204 *Responsories*, 4055) is quite similar to the responsory it belongs to. The chant falls under the list of fourth mode chants. A more relevant melodic change is evident with regard to the difference between the text of the verse in the fragment and the compared sources.

The wording of the fragment: *Apprehende domine arma et scutum et exsurge in adjutorium mihi*

The wording of the model codex: *Apprehende arma et scutum et exsurge in adjutorium mihi*

The melody of the text (which is similar in both sources) is almost identical. A little difference is found in the last syllable of the word *Apprehende*. The melody of the syllable *de* has a significantly melismatic character. A change occurs in the last passage of the melisma, when the melody of the relevant syllable *de* ends with a *torculus* instead of a descending scale.

The melody of the fragment: *Ap-pre-hen-de a-a-a-gffgagagefe*

The melody of the model codex: *Ap-pre-hen-de a-a-a-gffgagagef*

Praebe fili (007416 *Responsories*, 1066) is the last fully preserved chant of the fragment labelled as *MMTN - Kn/I-12*. The fragment melody is a close copy of the melody from the model codex - *Antiphonarium Bratislavense III* (p.-1).¹³⁸ The chant belongs to the first mode chants. In the course of the whole chant, the neume structure of the analysed fragment remains identical to the model fragment. Melodically, the fragment deviates from the model fragment only in the melody of syllable *tur* in the word *ad-da-tur*, where the fragment melody has an opposite melodic sequence compared to model codex melody.

The melody of the fragment: *a-acac-gagf*

The melody of the model codex: *a-acac-afga*

	MMTN - Kn/I-12, Historia Sapientiae	Prague rite	Esztergom rite	Klosterneuburg, A-KN 1012
1.V7	Ne forte satiatus, 007841a	Ne forte satiatus	Ne forte satiatus	Ne forte satiatus evomam illud

¹³⁸ *Antiphonarium Bratislavense III* (Antiphonary of Bratislava III), EC Lad. 6, State Archive in Bratislava, 161 ff, Messine-Gothic mixed notation. SOPKO, Stredoveké kódexy slovenskej provenience 1. Stredoveké latinské kódexy v slovenských knižnicach, no. 7; KNAUZ N. *A pozsonyi káptalanak kéziratai - Codices manuscripti capituli Posoniensis* [online]. Budapest: Nyomatott Horák Egyed betüivel, 1870, Kn 1; SZENDREI, J. *A magyar középkor hangjegyes forrásai*. Budapest: MTA Zenetudományi Intézet, 1981, C 1.

2. R8	Magna enim sunt judicia, 007113	Magna enim sunt judicia	Magna enim sunt judicia	Magna enim sunt judicia tua
3. V8	Deduxisti sicut oves, 007113a	Deduxisti sicut oves	Deduxisti sicut oves	Deduxisti sicut oves populum tuum
4. R9	Super salutem et omnem, 007727	Ne derelinquas me Domine	Ne derelinquas me Domine	Super salutem et omnem pulchritudinem
5. V9	Dixi sapientiae, 007727a	Apprehende arma	Apprehende arma	Dixi sapientiae soror mea es
6. R10	Deum time et mandata, 006416	Super salutem et omnem	Quae sunt in corde	Ne derelinquas me domine pater
7. V10	Timentibus Deum, 006416a	Dixi sapientiae	Imperfectum meum	Apprehende arma et scutum et
8. R11	Ne derelinquas me Domine, 007204	Quae sunt in corde	Praebe fili cor	Quae sunt in corde hominum
9. V11	Apprehende Domine arma, 007204a	Imperfectum meum	Attende fili mi	Imperfectum meum viderunt oculi tui
10. R12	Quae sunt in corde, 007457	Praebe fili cor	Super salutem et omnem	Praebe fili cor tuum mihi
11. V12	Imperfectum meum, 007457a	Attende fili mi	Dixi sapientiae	Attende fili mi sapientiam meam
12. R13	Praebe fili cor tuum, 007416	x	x	Audi fili mi disciplinam patris
13. V13	Attende fili mi, 007416a	x	x	Honora dominum de tua substantia
	x	x	x	Aversio parvolorum interficiet eos et
	x	x	x	O viri ad vos clamito
	x	x	x	Deum time et mandata ejus
	x	x	x	Timentibus deum nihil deest et

The third fragment of the antiphonary **MMTN - Kn/I-13** (used as cover of the municipal protocol *Protocollum Civitatis Trenchiniensis anni 1602 - 1603*) is a prequel to the previous fragment (*MMTN - Kn/I-12*) in terms of its contents. Eleven chants were preserved on the folio. It is likely that these are the responsories and related verses that – within the scope of the codex – were positioned from the third to the seventh place of the respective feast of the given liturgical order.

However, complete melody and words have been preserved only in 5 chants – *Domine Pater et Deus* (006387a), *Gyrum caeli circuivi* (006793), *Ego in altissimis* (006793a) and *Verbum iniquum* (007841).

The arrangement of the chants and the content of the fragments is fully identical to the Prague and Esztergom ideal tradition. A small difference can be observed in the comparison with the liturgical order of *A-KN 1012*. The third responsory (together with the third verse and the fourth responsory) comes in an inverted order compared to the fragment. The arrangement of the other chants is identical as in the previous liturgical traditions.

In terms of its melody, the verse *Domine pater et Deus* (006503, *Responsories*, 1098) is not different from the model codex *BA I*. The chant belongs to first mode chants. Analogically to the previous chants, the difference between the fragment melody and the model codex is visible notably in the melismatic part of the chant ending – in the word *maligno*. Apart from the melody itself, we also observe modifications in the phrasing and in the composition of the melody notation. The melody of the fragment works with the phrasing *ma-lig-no*, where the most relevant melisma falls under the syllable *ma*. The melody of the syllable *lig* descends by four tones and the phrase is ended with a *podatus ga* and a *clivis gf*. The melody of the model codex works with the phrasing *ma-li-gno*. The melismatic parts falling on the first and second syllable of the word are equally long. Nevertheless, the melisma of the syllable *li* is much longer and more developed than in the case of the fragment melody. The phrase is ended with a *clivis gf* on the syllable *no*.

The melody of the fragment: *ma-lig-no fgagaca-agef-gagf*

The melody of the model codex: *ma-li-gno fgagaca- aagfeefga-gf*

Gyrum caeli circuvi (006793 *Responsories*, no. 6032) is a sixth mode responsory. The melody copies the melody of *BA I*. In our comparison, we did not observe any substantial discrepancies between the given melodies. An analogous case is also represented by the relevant verse *Ego in altissimis* (006793a). Even with regards to this verse, we can state that it does not show any significant melodic or compositional discrepancies compared to the model codex.

Verbum iniquum (007841, *Responsories*, 1068) belongs to first mode chants. The introductory part of the chant is clearly taken over from the model of second mode melodies. The introduction uses a *c*-key on the fourth line of the stave. Then, in the middle of the word *iniquum* – at the beginning of a new row with a new system – the *c*-key changes into an *f*-key (in the third line of the stave). The fragment melody was compared to the melody of *BA I*. Even in this case, the most significant discrepancies were observed mainly in the more melismatic segments of the melody. The two biggest differences in the melody are observed in the place of a key change in the word *iniquum* and in the biggest melismatic part of the melody in the word *mihi*.

The melody of the word *iniquum* is different from the model record only in terms of its course. The technical aspect of the record and neume structure remains unchanged in both manuscripts. The above does not apply to the melody of the word *mihi*. In this case, slight differences are observed not only in the melodic course but also in the neume structure. The fragment shows a more moderate melody and a simpler neume structure. The melody of the model codex is richer (more melismatic and more articulated in compositional terms).

The neume and melodic notation of the fragment: *mi-hi (pes subbipunctis) gagf (pes) ef- (clivis) fe*.

The neume and melodic notation of the model codex: *mi-hi (bistropha) aa (climacus) gf (torculus resupinus) fgfg – (clivis) gf*.

The remaining parts of the chant copy the course of the melody in the model fragment.

	MMTN – Kn/I-13, Historia Sapientiae	Prague rite	Esztergom rite	Klosterneuburg, A-KN 1012
1.R3	Domine Pater et Deus, 006503	Domine Pater et Deus	Domine Pater et Deus	Da mihi domine sedium tuarum
2.V3	Da mihi Domine sedium, 006503a	Da mihi Domine sedium	Da mihi Domine	Domine pater et deus vitae
3. R4	Da mihi Domine sendum, 006387	Da mihi Domine sendum	Da mihi Domine sendum	Domine pater et deus vitae
4. V4	Domine Pater et Deus, 006387a	Domine Pater et Deus	Domine Pater et Deus	Da mihi domine*
5. R5	Gyrum caeli circuivi, 006793	Gyrum caeli circuivi	Gyrum caeli circuivi	Gyrum caeli circuivi sola et
6. V5	Ego in altissimis, 006793a	Ego in altissimis	Ego in altissimis	Ego in altissimis*
7. R6	Initium sapientiae, 00696	Initium sapientiae	Initium sapientiae	Initium sapientiae timor domini intellectus
8. V6	Dispersit dedit pauperibus, 006967a	Dispersit dedit pauperibus	Dispersit dedit pauperibus	Dispersit dedit pauperibus justitia ejus
9. R7	Verbum iniquum, 007841	Verbum iniquum	Verbum iniquum	Verbum iniquum et dolosum longe
8. V7	Ne forte satiatus, 007841a	Ne forte satiatus	Ne forte satiatus	Ne forte satiatus

The antiphonary **MMTN – Kn/I-14** contains chants for Christmas Eve (to be celebrated on 24 December) and Christmas Day (to be celebrated on 25 December). The fragment includes 10 chants; 8 of them were completely preserved in terms of the words and the melody: *Constantes estote* (006328), *Vos qui in pulvere* (006328a), *Hodie scietis* (003119), *Judaea et Jerusalem nolite* (003511), *Joseph fili David* (003507), *Hodie scietis* (006865), *Et mane videbitis gloriam ejus* (008089), *Crastina die delebitur* (006345), *Et regnabit super nos salvator mundi* (006345a), *Crastina die erit* (600428.0), *Dicit dominus Deus exercituum* (600428a), and *Ave spes nostra dei genetrix intacta* (a00605).

In our liturgical analysis of the fragment, no conformity with any of the compared liturgical orders has been detected. The comparison was made with the ideal Prague and Esztergom liturgical orders and with the liturgical order of the *A-KN 1017* codex (*Antiphonary Klosterneuburg, Augustiner-Chorherrenstift - Bibliothek, 1017*),¹³⁹ since these orders resemble the *MMTN – Kn/I-14* antiphonary the most in terms of contents (amongst all the compared manuscripts of the Augustinian Monastery in Klosterneuburg).

¹³⁹ Available online: <http://cantus.uwaterloo.ca/index?source=123615>.

The arrangement of the first chant of the responsory *Constantes estote* (006328) with the verse *Vos qui in pulvere* (006328a) does not match any of the compared liturgical orders. Across all liturgical orders, the last responsory of the Matins for the feast *Vigilia nat. Domini* (before the Lauds) is the *Sanctificamini filii* responsory (007593). Within the scope of all the compared liturgical orders, the *Constantes estote* responsory (006328) and the respective verse are located in the position of the second responsory and are sung during the Nocturns before the song *Sanctificamini filii* (007593). The concerned responsory is never sung as the last chant before the Lauds in any of the available codices of the *Cantus Index* database. In all cases, it is followed by at least one responsory with the relevant verse.

The following antiphon *Hodie scietis* (003119) is a part of the Lauds. When comparing the Prague/Esztergom liturgical orders with A-KN 1017, we realise that the arrangement is identical in the case of the Prague rite. In the case of the Esztergom order and A-KN 1017, the first antiphon of the Lauds is the *Judaea et Jerusalem nolite* chant (003511). Within the scope of the liturgical order in the fragment, *Judaea et Jerusalem nolite* (003511) follows after the *Hodie scietis* antiphon. The Prague rite reserves the second position to *Crastina die delebitur* (006345). On the other hand, in the Esztergom liturgical order and in A-KN 1017, the concerned position is occupied by the *Hodie scietis* antiphon (003119).

Then, we have the Benedictus antiphon titled *Joseph fili David* (003507). The arrangement of this chant is compliant in all three compared liturgical orders.

The short responsory *Hodie scietis* (008089) with the verse *Et mane videbitis gloriam ejus* (the so-called *breve* responsory) is the first responsory from the so-called *Terce* in the liturgical order of MMTN – Kn/I-14 (the so-called Little Hours). The arrangement of the responsory is identical across all three compared liturgical orders. Nevertheless, the relevant verse is different in the fragment and in the Prague/Esztergom liturgical order as well as in A-KN 1017. In the case of the Prague and Esztergom rite, the responsory *Hodie scietis* is followed by the versiculus *Crastina die delebitur*. The liturgical order of A-KN 1017 is identical to the fragment order. An analogous case is also represented by the responsory and the relevant verse of the Sext in the given feast. The order of chants *Crastina die delebitur* (006345) and of the verse *Et regnabit super nos salvator mundi* (006345a) in the fragment corresponds only to the chant order in the A-KN 1017 codex. In the case of the Prague rite, we notice an identical arrangement of the responsory – i.e. the responsory is located analogously – *Crastina die delebitur* (006345), but the contents of the verse are not matching. Instead of the verse *Et regnabit super nos salvator mundi* (006345a), the Prague liturgical order contains the versiculus *Crastina erit vobis*. In the Esztergom rite, the Sexta includes the responsory *Iniquitas terrae* (006345.1) and the versiculus *Exspectetur sicut*.

The arrangement and the contents of the chants of the last liturgical part of the day – the None of the feast of *Vigilia nat. Domini* – do not match any of the compared liturgical orders. The liturgical order of the fragment works with the *Crastina die erit* responsory (600428.0) and with the verse *Dicit dominus Deus exercituum* (600428a). In the Prague liturgical order, the given position is taken by the *Crastina erit vobis* responsory with the verse *Crastina die erit constantes estote*, while in the Esztergom liturgical order we find *Exspectetur sicut* (006701).

with the *Crastina die erit versiculus*. In the liturgical order of A-KN 1017, we have *Exspectetur sicut* with the verse *Et descendet super nos sicut*.

The last chant of the fragment is the *Ave spes nostra dei genetrix intacta* antiphon (ao0605), which is the introductory antiphon of the Vespers of the feast of Christmas – *Nativitas Domini*. The arrangement of the antiphon is identical with the Esztergom ritual order. The content of the Prague liturgical order is characterised by the *Judaea et Jerusalem* antiphon (003511).

We have observed the following interesting fact: During the melodic analysis of the chants, we have discovered the Dominican antiphonary GB-Lbl Add 23935 in the British Library (in London).¹⁴⁰ In the case of the Hours, the liturgical order of the said Dominican antiphonary is identical to the liturgical order of MMTN – Kn/I-14.

From the melodic point of view, we can identify 8 chants in this fragment.

In melodic terms, the first chant *Constantes estote* (006328, *Responsories* 8031) with the verse *Vos qui in pulvere* (006328a) is almost the same as in *Antiphonarium Bratislavense III* (hereinafter BA III).¹⁴¹ Some discrepancies are visible only in more significant melismatic segments. The chant belongs to the group of eighth-mode responsories. It is interesting to note that in this case, the melody of the fragment is more melismatic. Conversely, in the previous fragments, the melodies were more sober and less developed. The most outstanding differences are found in the melody of these words:

vos – the melody of the fragment is made up of two *gagaca torculi*, unlike the melody of the model in BA III which consists in *gaca pes sub-bipunctum*

e-gre-di-e-mi-ni – melodies are distinct mainly in the last syllable *ni*, where we also notice a change of the compositional aspect of neumes. The fragment shows the melody *dfcdfefed* recorded in two *torculi* and a *climacus*. The melody of the model codex featured a *torculus*, *podatus* and a *climacus* – *dfcdefed*.

In the case of the verse *Vos qui in pulvere* (006328a), we find a more significant difference in the melismatic passage of the word *estis*. It is one out of two melismatic segments of the given chant. The melody is simple and it is built on repeated *punctum c*. In the central part of the chant, the melody works mainly with *pes* and *climacus ac, ca*; the *c* tone is always dominant.

The melody of the fragment: *e-stis h-cdchchag*

The melody of the model codex: *e-stis c-cdccag*

The melodies of the other preserved chants from the fragments were compared to the melodies from the *Cantus Index* database and from the *Slovak Early Music Database*. The above

¹⁴⁰ Dominican antiphonary, GB-Lbl Add 23935 London, British Library, Additional 23935. Available online: <http://cantus.uwaterloo.ca/source/637892>.

¹⁴¹ Antiphonarium Bratislavense III (Antiphonary of Bratislava III), EC Lad. 6, State Archive in Bratislava, 161ff, Messine-Gothic mixed notation. SOPKO, Stredoveké kódexy slovenskej provenience 1. Stredoveké latinské kódexy v slovenských knižniciach, č. 7; KNAUZ N. A pozsonyi káptalanak kéziratai - Codices manuscripti capituli Posoniensis [online]. Budapest: Nyomatott Horák Egyed betűvel, 1870, Kn 1; SZENDREI, J. A magyar középkor hangjegyes forrásai. Budapest: MTA Zene-tudományi Intézet, 1981, C 1. <http://cantus.sk/source/14018>; VESELOVSKÁ, ADAMKO, BEDNÁRIKOVÁ, Stredoveké pramene cirkevnéj hudby na Slovensku, p. 68-83.

reported chants are not included in the *Responsories* publication. This is the reason why we have always tried to identify a codex in the databases that is similar to the Esztergom and Czech liturgical tradition and melodic content.

In the case of *Hodie scietis* responsory, we have chosen the *Antiphonarium Bratislavense IV* as the model codex.¹⁴² The melody of the responsory is a close copy of the melody from the model codex. There isn't any difference between the two codes. Actually, the only divergence consists in the technical aspect of the notation. The musical notation in the whole fragment works with the *f* key placed on the second line of the stave while the musical notation of the model codex uses the *c* key on the fourth line of the stave.

The verse *Et mane videbitis* (oo6865a) differs from the model codex only in two details in the word *videbitis*. The melody of the model codex is made up of four independent *punctums* *a-vi-de-bi-tis a-a-a-a* while the fragment melody is a bit richer. It is made up of the *punctum* *a*, *podatus ac* and two *punctums* *a-vi-de-bi-tis a-ec-a-a*. The other parts of the chant are identical to the melody of the model codex.

The chant *Crastina die delebitur* (oo6345) is not present in any of the available sources of the *Slovak Early Music Database* as a responsory. In the *Cantus Index* database, this chant is reported in about 50 manuscripts. A decisive aspect for our purpose was the presence of the chant in the manuscripts from the Klosterneuburg Augustinian monastery (some of these manuscripts were selected as the basis for content comparison with the studied fragments). Since the codex A-KN 1017 (selected as the model codex for comparison) is not digitalised, we decided to choose A-KN 1015 (*Antiphonarium Augustiner-Chorherrenstift, Cod. 1015*) as the comparative source.¹⁴³ In this case, the fragment melody copies the melody of the codex. We can observe slight melodic and compositional divergencies in the word *die*. The melody of the fragment is made up of two *punctums f*. The melodic line of the model codex is slightly more developed. The melody of the syllable *di* consists in a *podatus ga* and the melody of the syllable *e* consists in a *clavis ag*. The remaining parts of the fragment melody are identical to the melody of the model codex.

As for the relevant verse *Et regnabit super nos salvator mundi* (oo6345a), we have selected the *Antiphonarium Bratislavense IV* as the model codex. Similarly to the chant *Hodie scietis* (oo6865), the fragment melody is identical to the melody of the chant reported in the *Antiphonarium Bratislavense IV*.

The chant *Crastina die erit* (600428.o) is reported only in one source of the *Cantus Index* database as a responsory of the Nones of the Christmas Eve – in the *Dominican antiphonary GB-Lbl Add 23935* (British Library, London). We were not able to carry out a melodic analysis of chants since the concerned codex only offers the liturgical order published online without digitalised contents.

¹⁴² *Antiphonarium Bratislavense IV* (Antiphonary of Bratislava IV), Slovak National Archive, SNA2, 228 ff. <http://cantus.sk/source/2284>, VESELOVSKÁ, ADAMKO, BEDNÁRIKOVÁ, Stredoveké pramene cirkevnej hudby na Slovensku, p. 84-91.

¹⁴³ *Antiphonarium A-KN 1015*, Klosterneuburg - Klosterneuburg, Augustiner-Chorherrenstift, Cod. 1015, f. v. 39.

	MMTN – Kn/I-14, Vigilia Nativitas Domini, Nativitas Domini	Prague rite	Esztergom rite	Klosterneuburg, A-KN 1017
1. R3	Constantes estote, oo6328	Sanctificamini filii	Sanctificamini filii	Sanctificamini filii Israel
2. V3	Vos qui in pulvere, oo6328a	Ecce Dominus veniet	Ecce Dominus veniet	Ecce dominus veniet ut salvos
3. A1	Hodie scietis, oo3119	Hodie scietis	Judea et Jerusalem	Judaea et Jerusalem nolite
4. A2	Judaea et Jerusalem nolite, oo3511	Crastina die delebitur	Hodie scietis	Hodie scietis quia veniet
5. Ab	Joseph fili David, oo3507	Joseph fili David	Joseph fili David	Joseph fili David
6. R	Hodie scietis, oo6865	Hodie scietis	Hodie scietis	Hodie scietis
7. V	Et mane videbitis gloriam ejus, oo8089	W: Crastina die delebitur	W: Crastina die delebitur	Et mane videbitis gloriam ejus
8. R	Crastina die delebitur, oo6345	Crastina die delebitur	Iniquitas terrae	Crastina die delebitur
9. V	Et regnabit super nos sal- vator mundi, oo6345a	W: Crastina erit vobis	W: Exspectetur sicut	Et regnabit super nos salvator mundi
10. R	Crastina die erit, 600428.0	Crastina erit vobis	Exspectetur sicut	Exspectetur sicut
11. V	Dicit dominus Deus exer- cituum, 600428a	Crastina die erit constantes estote	Crastina die erit	Et descendet super nos sicut
12. A	Ave spes nostra dei ge- netrix intacta, aoo605	Judaea et Jerusalem	Scitote quia prope	xxx

In terms of the content and arrangement of the chants, the **MMTN – Kn/I-15** antiphonary is similar to the previous fragment. *MMTN – Kn/I-15* reports 14 chants of the Lent – Holy Saturday (*Sabbato Sancto*, Matins: the second and the third Nocturns) and the Lauds. The identical content is attributable mainly to the fact that the concerned parts of the Easter feasts were practically almost invariable (as it is shown also in the comparison of the fragment with other liturgical orders). The fragment contains 14 chants:

two chants of the second Nocturn: R/V 2.3

nine chants of the third Nocturn: three antiphons A 3.1 – A 3.3, three responsories R 3.1 – R 3.3

three antiphons for the Lauds: A 1 – A 3

In the given chants, melody is preserved only in the case of chants *In pace factus est*, *Deus adjuvat me*, *Aestimatus sum cum Et sicut vulnerati* and three antiphons *O mors ero mors*, *Plan- gent eum quasi* and *Attendite universi*.

The verse *In pace factus est* (oo6605a, *Responsories 4066*) is in the fourth mode. In melodic terms, it is a copy of the melody from the model codex (*Antiphonarium Bratislavense III*), where we don't find any deviations from the melody of the compared fragment.

The melody from the model codex MMMA is identical also when compared to the melody of the *Deus adjuvat me* antiphon (002165). The antiphon belongs to the group of eighth-mode chants (which is the most plentiful part of the whole medieval repertoire of antiphons). Eighth-mode antiphons are classified in a clear system of similar types and subtypes. Within the framework of this mode, some parts of the chants are narrowly correlated with archaic groups from the period preceding the adoption of the eight-mode system.¹⁴⁴

The only difference in the melody of the given antiphon is found at the end of the chant – in the part of the chant *susceptor est*.

The melody of the model codex: *sus-ce-ptor est h-a-c ha*

The melody of the studied fragment: *sus-ce-ptor est h-a-h-ca*

The fragment also includes R. *Aestimatus sum cum* (006057) with the verse *Et sicut vulnerati* (006057a – MMMA 4). These are fourth-mode chants and their melody is identical to the melody of the model codex (MMMA – *Antiphonarium Bratislavense III*). The melody of the first phrase of the responsory is identical to the model melody of the fourth-mode chants (which was typically used in places influenced by the Esztergom tradition). The melody begins with the *f* tone and it is supported by the *d* tone on the second syllable. The syllables 1-3 define the melodic incipit, regardless of the enhancement of these syllables. The next step is the recitation on the *f* tone and the end comes with a short melisma ending with *d* (cadence on the last syllable). The tones ending with a melisma come in a determined arrangement and they act as fixed formula (often with *e* instead of *f* in the Franciscan tradition). The recitation can be shorter or longer depending on the number of syllables in the given phrase.¹⁴⁵

O mors ero mors (004045) and *Plangent eum quasia* (004295) are fourth-mode antiphons. In both cases – compared to the melody of the model – the melodic transcription of the antiphons is transposed by one quarter higher. The melody of both chants is a close copy of the melody from the model codex. The *Attendite universi* antiphon (001512, MMMA 7038) is a seventh-mode antiphon. The melody of this antiphon is identical to the melodic transcription of the model codex, that is, MMMA *Antiphonarium Bratislavense III*.

	MMTN – Kn/I-15, Sabbato Sancto	Prague rite	Esztergom rite	Klosterneuburg, A-KN 1017
1. R3	Ecce quomodo moritur, 006605	Ecce quomodo moritur	Ecce quomodo moritur	Ecce quomodo moritur justus
2. V3	In pace factus est, 006605a	In pace factus est	In pace factus est	In pace factus est locus ejus
3. A1	Deus adjuvat me, 002165	Deus adjuvat me	Deus adjuvat me	Deus adjuvat me et dominus
4. A2	In pace factus est, 003264	In pace in idipsum	In pace factus est	In pace factus est locus

¹⁴⁴ DOBSAY, SZENDREI, MMMA 1, Antiphonen im 1. Modus, p. 98.

¹⁴⁵ DOBSZAY, SZENDREI, Responsories. Modes 1-3, p. 107.

5. A3	Factus sum sicut, 002849	Factus sum sicut	Factus sum sicut	Factus sum sicut homo sine
6. R1	Aestimatus sum cum, 006057	Aestimatus sum cum	Aestimatus sum cum	Aestimatus sum cum
7. V1	Et sicut vulnerati, 006057a	Et sicut vulnerati	Et sicut vulnerati	Et sicut vulnerati dormientes
8. R2	Agnus Dei Christus, 006065	Agnus Dei Christus	Agnus Dei Christus	Agnus dei Christus immolatus
9. V2	Christus factus est, 006065a	Christus factus est	Christus factus est	Christus factus est pro nobis
10. R3	Sicut ovis ad occisionem, 007661	Sicut ovis ad occisionem	Sicut ovis ad occisionem	Sicut ovis ad occisionem
11. V3	In pace factus est, 007661a	In pace factus est	In pace factus est	In pace factus est locus eius
12. A1	O mors ero mors, 04045	O mors ero mors	O mors ero mors	O mors ero mors tua morsus
13. A2	Plangent eum quasi, 004295	Plangent eum quasi	Plangent eum quasi	Plangent eum quasi unigenitum
14. A3	Attendite universi, 001512	Attendite universi	Attendite universi	Attendite universi populi et

The **MMTN - Kn/I-16** antiphonary documents a part of the second Nocturn, third Nocturn, and the Lauds of the feast of *Dominica Quinquagesimae*. The fragments contains 15 preserved chants: *Benedicens benedicam* (007097a), *Caecus sedebat* (006260), *Et qui praeibant* (006260a), *Secundum multitudinem* (004846), *Deus meus es tu* (002175), *Secundum multitudinem* (004846), *Ad te de luce* (001254), *Imperitum dicite* (003154), *Omnes angeli* (004116), *Obsecro Domine* (006420b), *Veni hodie ad fontem* (007827), *Igitur puella cui* (007827a), *Miserere mei fili* (003776), *Vocavit angelus domini* (007911), *Et benedicentur* (007911a).

Only 7 out of 15 are fully preserved: *Caecus sedebat* (006260), *Deus meus es tu* (002175), *Ad te de luce* (001254), *Imperitum dicite* (003154), *Veni hodie ad fontem* (007827), *Miserere mei fili* (003776), *Vocavit angelus domini* (007911).

In our liturgical analysis of the fragment, we did not detect full conformity with any of the compared liturgical orders. The contents were compared with the ideal Prague and Esztergom liturgical orders and with the liturgical order of the *A-KN 1017* codex that resembled *MMTN - Kn/I-16* the most in terms of the content (among all the compared manuscripts of the Augustinian Monastery in Klosterneuburg).

The first significant difference between the compared liturgical orders and the analysed *MMTN - Kn/I-16* fragment is evident already in the first chant. The verse *Obsecro Domine* (006420b) was not found in any of the compared liturgical orders for the feast of *Dominica Quinquagesimae*. When searching for this chant in other codices of the *Cantus Index* database, we detected that the concerned verse appears in 45 codices (antiphonaries and breviaries) in total. In 42 out of the 45 cases, it concerns the feast of *Dominica Quinquagesimae*. It is

used as a verse of the *Deus Domini mei* responsory (006420).¹⁴⁶ From a geographical point of view, these are predominantly codices from Western Europe (Austria, Germany, France). The concerned chant is also found in three Bohemian codices – two breviaries¹⁴⁷ and one antiphonary.¹⁴⁸ As far as Slovakia is concerned, the given chant is not found in the preserved codices and fragments. With regard to the ownership of the codex, the chant is located primarily in monastic codices belonging to Benedictines, Cistercians, and Franciscans.

The following chant of the second Nocturn is R. *Veni hodie ad fontem* with the verse *Igitur puella cui*. However, the place of the given chant is not identical to the sequence of chants in any of the compared liturgical orders. In the place of the third responsory and the relevant verse in the Prague liturgical order, we find R. *Dum staret Abraham* with the verse *Dixit Dominus*. The Esztergom liturgical orders and the A-KN 1017 codex work in an analogous manner with the chants *Deus Domini mei* and *Deus in cuius conspectu*. In the Prague ideal liturgical order, the chants *Veni hodie ad fontem* and *Igitur puella cui* are located in the position of the third responsory and third verse of the Nocturn. In the Esztergom rite they are located in the place of the second responsory of the third Nocturn. In the order used in the A-KN 1017 codex, they are located in the place of the first responsory of the third Nocturn.

The chants of the second Nocturn are followed by an introductory antiphon of the third Nocturn *Miserere mei fili* (in the compared liturgical orders, this antiphon is found only in the Esztergom rite). The Prague rite and A-KN 1017 do not feature this antiphon in the introduction of the third Nocturn.

The chants of the third Nocturn in MMTN - Kn/I-16 begin with R. *Vocavit angelus domini* and V. *Et benedicentur*. In the Prague rite, we have *Caecus sedebat* with the verse *Vidi Dominum facie* in the position of the first responsory of the third Nocturn. The Esztergom rite contains R. *Vidi Dominum facie* and V. *Et dixi nequaquam* in the discussed position. A-KN 1017 features the chants *Veni hodie ad fontem aquae et* and *Igitur puella cui dixero da*. Unfortunately, the second responsory of the third Nocturn has not been preserved. In the manuscript, we can find only one part of the verse *Benedicens benedicam*, which does not occur in this particular position in the other compared liturgical orders. In the Prague order, the position of the second verse is occupied by the chant *Et benedicentur in te*, while in the Esztergom liturgical order, we have *Igitur puella cui dixero*, and A-KN 1017 features the chant *Tibi enim et semini tuo dabo*.

The third responsory of the third Nocturn *Caecus sedebat* and the relevant verse *Et qui praebant* are identical both to the Prague liturgical order and A-KN 1017. The Esztergom liturgical order contains *Revertenti Abraham* and the verse *Benedixit Abraham* in this particular position.

The arrangement of the other chants of the fragment is identical to all the compared liturgical orders. In this case, we should mention A. *Hymnum dicite*, which is found in the compared

¹⁴⁶ In Strigonium, it was the responsory used with the verse *Deus in cuius conspectu* as third responsory of the second Nocturn.

¹⁴⁷ Pu XIV A 19, National Library of the Czech Republic. Available online: <http://cantusbohemiae.cz/source/4478>; VI E 4c National Library of the Czech Republic. Available online <http://cantus-bohemiae.cz/source/2149>.

¹⁴⁸ CZ-Pu XIV B 13, Available online - available online: <http://cantus.uwaterloo.ca/source/123730>.

fragment as *Imperitum dicite*. It is quite probably a mistake made by the scribe. Indeed, no such variant of the wording (with the word *Imperitum* at the beginning of the chant) is found in any of the databases.

The first chant with a fully preserved melody is the *Caecus sedebat* responsory (006260). The chant is in the eighth mode. The melody of the fragment is largely a copy of the melody from the model codex - *Cod. Lat. 118*.¹⁴⁹ Some differences can be observed both in the simpler and the more melismatic parts of the chant. Unlike the melody of the model codex, the fragment melody often maintains the same tone in less complicated parts of the chant. On the contrary, in certain places, the melody from the codex is rising higher by a second (secundus), or it simplifies some more articulated parts of the chant. An example is the part of the chant *cae-cus se-de bat*, where the melody of the fragment is *g-gg-g-gf* while that in the codex goes like this: *g-gg-a-gf*. An example of the simplification of melody follows: in the *et ex-cla-ma-vit*, the melody of the fragment is *ff-ac-chac-c*, while the melody of the codex is *afg-ac-chcha hc-c*. Also in *a-it il-li*, the melody of the fragment: *cdc-ca ach-cd*, the melody of the codex: *cac-ch cacca-cd*.

The *Deus meus es tu* antiphon (002175) is not reported in the list of chants in MMMA. For this reason, the melody was compared to the melody of the *Antiphonarium Bratislavense III*, where the concerned antiphon is inserted in the second position of the Lauds antiphons within the liturgical order. The chant belongs to the group of eighth-mode chants. The melodic notation of the fragment and the codex shows differences only in *tu et con-fi-te-bor*. The melody of the fragment is *chc c cch-a-c-c*, while that of the codex is *cdc a a-a-c-c*. The other parts of the chant are identical.

The *Ad te de luce* antiphon (001254) is a seventh-mode chant. When comparing the melody of this chant with the model codex (*Antiphonarium Bratislavense III*), we didn't identify any divergence. The *Imperitum dicite* antiphon (003154)¹⁵⁰ is a sixth-mode chant. The notation of the melody in the fragment is identical to the melody of the model codex. The difference consists in its key. Compared to the melody in the codex, the melody of the fragment is transposed as higher by one third.

The *Veni hodie ad fontem* responsory (007827, *Responsories 1086*) is a first-mode responsory. The fragment melody is different from the model codex with regard to two melismatic parts of the chant. The first melodic segment *ho-di-e ad fon-tem* in the fragment is simplified when compared to codex in the part *hodie ad*. On the other hand, the *fontem* part of the chant is more melismatic. The melody of the fragment is: *acdchaca-hca-g aacag agaca-agge-fgfe*, while the melody of the codex is *ahcdchaca-gaca-ag fgagac a-agefgfgfe*. The second more pronounced difference is in the part *A-bra-ham*. The chant segment *A-* is more complex than the corresponding part of the codex chant. Instead of *climacus dch*, the fragment melody is made up of neume signs such as *pes ha* and *climacus agf* and it is transposed lower by one third. In the *-bra*, the melody takes the opposite direction: instead of *clivis ag* the fragment comes with the version *pes ef*. The *-ham* is identical to the model codex.

¹⁴⁹ OFM-118, Cod. Lat. 118 - Antiphonale OFM de tempore, Egyetemi Könyvtár (University Library).

¹⁵⁰ The database version of the text of the relevant antiphon is: *Hymnum dicite ... we find it with the same wording also in MMMA*.

The melody of the fragment: *haagf-ef-cded*, The melody of the codex: *dch-ag- cded*.

The *Miserere mei fili* antiphon (003776, MMMA 8091) is an eighth-mode chant and its melody is identical to the model codex, that is, MMMA *Antiphonarium Bratislavense III*. A small discrepancy is found only in the *do-mi-ne* part of chant. While one part of the melody is identical, the other part is shifted a third higher. The melody of the fragment: *fa-c-cdh*, The melody of the codex: *fg-a-ahch*. In melodic terms, the last preserved chant in the fragment *Vocavit angelus domini* (007911, *Responsories 8065*) is fully identical to the model codex.

	MMTN - Kn/I-16, Dominica Quinquagesimae	Prague rite	Esztergom rite	Klosterneuburg, A-KN 1017
1. V1	Benedicens benedicam, 007097a	Et benedicentur in te	Igitur puella cui dixero	Tibi enim et semini tuo dabo
2. R1	Caecus sedebat, 006260	Caecus sedebat	Revertenti Abraham	Caecus sedebat secus viam
3. V	Et qui praeibant, 006260a	Et qui praeibant	Benedixit Abraham	Et qui praeibant increpabant
4. A1	Secundum multitudinem, 004846	Secundum multi- tudinem	Secundum multitudinem	Secundum multitudinem
5. A2	Deus meus es tu, 002175	Deus meus es	Deus meus es	Deus meus es tu et confitebor
6. A3	Secundum multitudinem, 004846	Ad te de luce	Ad te de luce	Ad te de luce vigilo deus ut
7. A4	Ad te de luce, 001254	Hymnum dicite	Hymnum dicite	Hymnum dicite et
8. A5	Imperitum dicite, 003154	Omnes angeli ejus	Omnes angeli ejus	Omnes angeli ejus laudate
9. A6	Omnes angeli, 004116	Cum appro- pinquaret...Jeri	Cum appro- pinquaret Jesus	Tibi enim et semini tuo dabo
10. V	Obsecro Domine, 006420b	x	x	x
11. R	Veni hodie ad fontem, 007827	x	x	x
12. V	Igitur puella cui, 007827a	x	x	x
13. A	Miserere mei fili, 003776	x	x	x
14. R	Vocavit angelus domini, 007911	x	x	x
15. V	Et benedicentur, 007911a			

The **MMTN - Kn/I-17** antiphonary includes chants of the second and third Nocturn of the feast of the Lord's Nativity, celebrated on December 25. The fragment contains the total of 8 chants: *Me oportet minui* (007137), *Hoc est testimonium* (006575a), *Ecce jam veniet* (006596), *Propter nimiam caritatem* (006596b), *Juravi dicit Dominus* (007045), *Juxta est salus* (007045b), *Intuemini quantus* (006983), *Et dominabitur a mari* (006983a.1). Only 2 chants

are completely preserved in terms of the words and melody: *Ecce jam veniet* (006596) and *Intuemini quantus* (006983).

Within the scope of the liturgical analysis, the greatest similarity was found when compared to the Bohemian liturgical order, which is completely identical to the liturgical order of the fragment, except for the final chant – V. *Et dominabitur a mari*. The smallest similarity was observed in comparison to the Esztergom liturgical order, which was identical the fragment was in terms of the liturgical order in the chant R2.2 *Ecce jam veniet* (006596). The first responsory of the second Nocturn in the Esztergom order is the chant *Non auferetur* (007224) and the relevant verse *Pulchriores sunt* (007224a). The second verse of the second Nocturn is the chant *Prope est ut veniat* (006596a). The second responsory of the third Nocturn is the chant *Intuemini quantus* (006983) with the relevant verse *Et dominabitur a mari* (006983a). The third responsory is the chant *Nascetur nobis* (007195) with the relevant verse *Ecce advenit dominator* (007195a). In the case of the first responsory and the first verse, the liturgical order of A-KN 1017 is identical and the same can be observed for the case of the second responsory. We, however, observed some difference in the verse R2.2 *Ecce jam veniet* (006596): In V2.2, we find the chant *Prope est ut veniat* (006596a), while the second responsory of the third Nocturn and the relevant verse features the chants *Non discedimus a te* (007227) and *Domine deus virtutum converte* (007227a). The last chant of the liturgical order of A-KN 1017 is identical to the fragment order.

The chant *Ecce jam veniet* (006596, *Responsories* 5022) is a third-mode chant. Melodic comparison showed identical notation of the melody with the model codex *Responsories*. Analogously, the chant *Intuemini quantus* (006983, *Responsories* 3012) is also identical to the melody of model codex. The reason of the full similarity between the melody of the fragment chants and the model codex resides in the weak melodic variability during Advent.

	MMTN – Kn/I-17, Nativitas Domini	Prague rite	Esztergom rite	Klosterneuburg, A-KN 1017
1. R1	Me oportet minui, 007137	Me oportet minui	Non auferetur	Me oportet minui illum autem
2. V1	Hoc est testimonium, 006575a	Hoc est testimonium	Pulchriores sunt	Hoc est testimonium quod
3. R2	Ecce jam veniet, 006596	Ecce jam veniet	Ecce jam veniet	Ecce jam veniet plenitudo
4. V2	Propter nimiam caritatem, 006596b	Propter nimiam caritatem	Prope est ut veniat	Prope est ut veniat tempus
5. R2	Juravi dicit Dominus, 007045	Juravi dicit Dominus	Intuemini quantus	Non discedimus a te
6. V2	Juxta est salus, 007045b	Juxta est salus	Et dominabitur a mari	Domine deus virtutum converte
7. R3	Intuemini quantus, 006983	Intuemini quantus	Nascetur nobis	Intuemini quantus sit iste
8. V3	Et dominabitur a mari, 006983a.1	Praecursor pro nobis	Ecce advenit dominator	Et dominabitur a mari usque

The fragment **MMTN - Kn/I-18** contains chants of the second and the third Nocturn of the feast of *Conceptio Mariae*. The fragments reports 7 preserved chants: *Patriarcharum semine* (601757), *Nobilis et clara stirps* (601757a), *Verbum patris mundo* (602429), *Solem justitiae* (602429a), *Rubus quondam incombustus* (5.1208.0330), *Haec fratrum magnum* (5.1208.0330), *Prima sfernens viri* (5.1208.0340). Only 4 chants are completely well preserved: *Nobilis et clara stirps* (601757a), *Verbum patris mundo* (602429), *Rubus quondam incombustus* (5.1208.0330), *Haec fratrum magnum* (5.1208.0330).

After comparing the liturgical contents of the fragment, we detected full analogy with the Bohemian liturgical order. The Esztergom order and the liturgical order of the A-KN 1017 codex do not show any conformity of content with the fragment order. The Esztergom rite works with the chants *Prophetalis nubem*, *Diffugiunt tenebrae*, *Celebris dies colitur*, *Ista fuit digna*, *Abrahae fit promissio*, *Hoc promissum est*, *Vinea quondam sterilis*. Liturgical order A-KN 1017 has chants *Virga Jesse de radice genus*, *Voce prophetiae signatur*, *Prophetalis nubem levem vox*, *Diffugiunt tenebrae pandunt*, *Abrahae fit promissio quod*, *Hoc promissum est impletum*, *Gratulare et laetare urbs*.

Due to the fact that the above-mentioned fully preserved chants are not included in the *Responsories*, or in MMMA, the melodies of the preserved chants of the fragments were compared to the melodies from the *Cantus Index* database and from the *Slovak Early Music Database (SEMD)*. The first preserved chant *Nobilis et clara stirps* (601757a) is not found in the SEMD database (in any of the wholly preserved codices). One part of the chant is reported in a fragment of the Oradean antiphonary titled *Manus. 148*.¹⁵¹ The chant can be found in the A-KN 1017 codex. Due to absence of the digital version of the codex, in this case we worked with the A-KN 1012 codex.¹⁵² The melody of the fragment is not identical to the melody of the codex (neither in terms of the course of its notation nor in terms of key positioning). In several sections, the melody of the fragment even has an opposite course compared to the codex melody. Analogously, the melody is not identical or similar to any of the melodies published in the *Cantus Index* database. The *Verbum patris mundo* (602429) represents an analogous case: The chant is found in the liturgical order of A-KN 1017. It was compared with the melody of A-KN 1012. The melody of the chant from fragment chant is not identical to the melody of the codex or to any other melody from the database.

The preserved antiphons *Rubus quondam incombustus* (5.1208.0330) and *Haec fratrum magnum* (5.1208.0330) could not be compared with any sources due to absence of these chants in the *Cantus Index* database or in the *Hungarian Chant Database*. The existence and the arrangement of chants were verified in the CAO-ECE liturgical orders (which feature only the incipits of chants without melodic transcription).

¹⁵¹ VESELOVSKÁ, ADAMKO, BEDNÁRIKOVÁ, Stredoveké pramene cirkevnej hudby na Slovensku, p. 233; available online: <http://cantus.sk/source/13894>.

¹⁵² Available online: <https://manuscripta.at/diglit/AT5000-1012/0001>.

	MMTN – Kn/I-18 <i>Conceptio Mariae</i>	Prague rite	Esztergom rite	Klosterneuburg, A-KN 1017
1. R2	Patriarcharum semine, 601757	Patriarcharum semine	Prophetalis nubem	Patriarcharum semine prophetarum origine regum
2. V2	Nobilis et clara stirps 601757a	Nobilis et clara stirps	Diffugiunt tenebrae	Nobilis et clara stirps est
3. R3	Verbum patris mundo, 602429	Verbum patris mundo	Celebris dies colitur	xxx
4. V3	Solem justitiae, 602429a	Solem justitiae	Ista fuit digna	xxx
5. A1	Rubus quondam incombustus, 5.1208.0320	Rubus quondam incombustus	Abrahae fit promissio	Conceptus hodiernus Mariae semper virginis
6. A2	Haec fratrū magnum, 5.1208.0330	Haec fratrū magnum	Hoc promissum est	Gloriosa semper virgo Maria dulcissima
7. A3	Prima spernens viri, 5.1208.0340	Prima spernens viri	Vinea quondam sterilis	Maria plena gratia stirpe concepta

The **MMTN – Kn/I-19** fragment of a gradual contains Holy Mass chants for the Easter period *Commune plurimorum Martyrum* and *Comm. unius Confessoris Pontificis*. The fragment contains 12 preserved chants: *Sacerdotes Dei benedicite* (go1280), *Benedicite omnia opera* (go1280), *Sacerdotes tui Domine* (go1338), *Memento domine David* (920131), *Sacerdotes ejus induam* (go1339), *Memento domine David* (920131), *Dicit Dominus Sermones* (g00488), *Quod dico vobis* (go1330), *Statuit ei Dominus* (go1271), *Misericordias domini* (920088), *Os justi meditabitur* (go1349), *Noli aemulari in malignantibus* (go1349a). Seven of them are preserved both in terms of the words and the melody.

Within the scope of liturgical analysis of the content, with regard to type of liturgical codex and the relevant part (*Commune Sanctorum*), no comparative liturgical analyses of practices were possible as the selection of chants is overlapped with several celebrations of various saints and the *Commune sanctorum* is in itself a selected repertoire of several feasts.

The fragment was compared to the published manuscripts of the *Graduale Synopticum* database,¹⁵³ *Cantus Planus in Slovacia* and with two model codices – *Bakócz-graduale* and *Missale Bratislavense I*. When comparing the arrangement of the chants with the *Bakócz-graduale*, we do not find any similarity in terms of selection or the sequence of chants. When comparing the liturgical order of the fragment with the codices available in the *SEMD* database, we detected similarities to three codices: *Graduale Scepusiense Georgii de Kesmark*,¹⁵⁴ *Notate Missal*

¹⁵³ <http://gregorianik.uni-regensburg.de/gr/>.

¹⁵⁴ VESELOVSKÁ, ADAMKO, BEDNÁRIKOVÁ, Stredoveké pramene cirkevnnej hudby na Slovensku, p. 162.; AKIMJAK, A., ADAMKO, R., BEDNÁRIKOVÁ, J. *Spišský gradual Juraja z Kežmarku z roku 1426*. Ružomberok: PF KU v Ružomberku, 2006; Available online: <http://cantus.sk/source/6778>.

*Rkp. 387*¹⁵⁵ and *Missale Bratislavense I.*¹⁵⁶ The closest similarity to the fragment (although the materials were not identical) was detected in the *Graduale Scepusiense Georgii de Kesmark*. When comparing the melodies of single chants, significant differences were found.

The first fully preserved chant – *Benedicte omnia opera* (go1280) – is a verse of the invitatory in the *Graduale Synopticum*, but is not featured in any of the codices as a chant for the feast of *Commune plurimorum Martyrum*. The melody of the chant from the fragment is identical to the melody of the chant in the *Bakócz-graduale*, which is transposed by a fourth higher (when compared to the fragment). Full analogy was detected with the melody of the *Graduale Scepusiense*. In the *Graduale Synopticum* database, the chant *Quod dico vobis* (go1330) is not found in any liturgical orders of the aforementioned manuscripts during the feast of *Commune plurimorum Martyrum*. In most of the codices of *Graduale Synopticum* and also in the *Bakócz-graduale*, the invitatory *Sacerdotes tui Domine* (go1338) is found among chants for the feast of St. Sylvester (31.12). The melody is considerably different from the database codices as the melodic conformity is minimal. The most substantial melodic analogy with the fragment has been found with the melody of the *Graduale Scepusiense*. The differences from the melody of the given codex are minimal. Similarly to previous chants, the chant *Sacerdotes ejus induam* (go1339) is found in several feasts of the Sanctoral. The comparison between the melody of the fragment and the melodies of the model codex in *Graduale Synopticum* failed to show full analogy. The melody in the codices is more complex and it is not identical to the course of the melody of the fragment. The same can be concluded for the cases of the *Bakócz-graduale* and *Graduale Scepusiense*, where the melody is identical to the melodies of the model codices. In the manuscripts of *Graduale Synopticum*, the chant *Quod dico vobis* is found especially in the feasts of *Sancti Aniani*, *Cornelii*, and *Felicitis*. In the *Bakócz-graduale* the chant is not found at all. Similarly, the chant melody is not identical to any of the melodies found in the model codices. The largest compliance in terms of the course of the melody was detected in the *Graduale Scepusiense*. The course of the melody is identical – apart from a small deviation at the beginning of the chant (the melody of the second syllable of the fragment chant remains at the same tone as the first one, whereas the melody in the codex is higher by a third) and a different position of the *c* and *f* keys. The introit *Statuit ei dominus* (go1271) in the codices of *Graduale Synopticum* is found in most of the codices for the feast of St. Marcel (*Marceli*). Despite the transposition of the fragment melody in a tone higher by one third, the course of the fragment melody is identical to both model codices

¹⁵⁵ SOPKO, Stredoveké kódexy slovenskej provenience 1. Stredoveké latinské kódexy v slovenských knižničiach; SZENDREI, A magyar középkor hangjegyes forrásai; VESELOVSKÁ, ADAMKO, BEDNÁRIKOVÁ, Stredoveké pramene cirkevnej hudby na Slovensku, p. 111-116; Available online: <http://cantus.sk/source/26226>.

¹⁵⁶ SOPKO, Stredoveké kódexy slovenskej provenience 1. Stredoveké latinské kódexy v slovenských knižničiach; KNAUZ, A pozsonyi káptalanak kéziratai - Codices manuscripti capituli Posoniensis, https://www.libri.hu/konyv/knauz_nandor.a-pozsonyi-kaptalanak-keziratai-codices-manuscripti-capituli-posoniensis.html; SZENDREI, A magyar középkor hangjegyes forrásai; VESELOVSKÁ, ADAMKO, BEDNÁRIKOVÁ, Stredoveké pramene cirkevnej hudby na Slovensku, p. 100-109.

and the *Bakócz-graduale*. Deviations from the melody can be observed notably in the parts where the melody is simplified in comparison to codex melody. The most significant similarity of the fragment melody was identified when comparing it to the melody of *Graduale Scepusiense*. The last preserved chant in the fragment is the introit titled *Os justi meditabitur* (go1349) and the relevant verse *Noli aemulari in malignantibus* (go1349a).

The chant *Os justi meditabitur* is found notably in the list for the feast of St. Eusebius in the liturgical orders of the codices of *Graduale Synopticum (Sancti Eusebii)*. In the *Bakócz-graduale*, the chant *Os justi meditabitur* and the relevant verse occur in the list for the feast of St. Martin. In the *Graduale Scepusiense*, they occur in the list for the feast of *Commune plurimorum Confessorum*. The melodic comparison of the fragment has shown conformity to the melody in *Graduale Synopticum*, in *Bakócz-graduale*, and in *Graduale Scepusiense*. *Noli aemulari in malignantibus* is not found in the *Graduale Synopticum* database. The melody of the chant is identical to *Bakócz-graduale* and *Graduale Scepusiense*.

MMTN - Kn/I-19 <i>Commune plurimorum Martyrum, Comm. unius Confessoris Pontificis</i>	
In.	Sacerdotes Dei benedicite, go1280
InV.	Benedicite omnia opera, go1280
In.	Sacerdotes tui Domine, go1338
InV.	Benedicite omnia opera, go1280
In.	Sacerdotes tui Domine, go1338
InV.	Memento domine David, 920131
Gr.	Sacerdotes ejus induam, go1339
GrV.	Memento domine David, 920131
In.	Dicit Dominus Sermones, goo488
Com.	Quod dico vobis, go1330
In.	Statuit ei Dominus, go1271
InV.	Misericordias domini, 920088
In.	Os justi meditabitur, go1349
InV.	Noli aemulari in malignantibus, go1349a

MMTN - Kn/I-20 represents a fragment of a gradual listing chants for the feasts of *Transfiguratione Domini*, *s. Laurentius*, *B.M.V. /Assumptio/*, *s. Bartholomae*, *Decollatio Johannis Baptistae*. The fragment contains 5 preserved chants: *Candor est lucis* (goo320), *Levita Laurentius* (goo334), *In Maria benignitas* (go2796), *Assumpta est Maria* (go2651), *Vox sancti Bartholomei* (go2211).

Within the scope of the *Graduale Synopticum* database it was possible to compare two chants out of the five: *Levita Laurentius a Assumpta est Maria*.

The first preserved chant, *Candor est lucis* is not documented in the *Graduale Synopticum*, and we don't find it even in the *SEMD*. Within the scope of the sources of *Cantus Index*, the

concerned chant occurs in the *Gradual of the Abbot Mścisław from Tyniec*,¹⁵⁷ in *Bakócz-graduale*, and in *Graduale Cassoviense Clmae 172a-b*.¹⁵⁸ In all of the above-mentioned cases, the chant is reported on the feast of *Transfiguratio Domini*. Due to damage of the fragment, it was not possible to analyse the complete melody of the chant. In the introductory part, the melody is barely legible. In spite of that, we notice a significant difference in the melodic transcription of the melody in the *Bakócz-graduale* and in the fragment. Both at the beginning and at the end of the chant, the fragment melody is substantially more melismatic.

According to the available information from the *Graduale Synopticum* and *Cantus Index* databases, the hallelujah chant *Levita Laurentius* (go0334) occurs e.g. in codices from the territory of Portugal, Spain, France, Italy, and Poland. The concerned chant is not found in any Slovak, or Hungarian sources published in the online databases. When performing the melodic comparison, we identified identical passages with two codices of Bohemian provenance. The concerned chant is found in the *Fontes Cantus Bohemiae* database in the Gradual XIII A 5c¹⁵⁹ and the Gradual XIII B 2¹⁶⁰. Considering the present condition of the fragment, only the preserved part of the chant was subject to comparison. Within the scope of the melodic comparison, no concord has been identified with the melodies of the *Graduale Synopticum*. On the other hand, the comparison with the manuscripts from the *Fontes Cantus Bohemiae* resulted in full melodic concord with both model manuscripts.

On the other hand, the Hallelujah chant *In Maria benignitas* (go2796) is found in the Spiš (*Graduale Scepusiense*) and Košice (*Graduale Cassoviense*) Graduals. When comparing the melody with the *Graduale Scepusiense*, we did not observe any concord. The next hallelujah verse, *Assumpta est Maria* (go2651) is found in codices from Portugal, Spain, France, and Italy as well as in the database *Cantus Index*, with the exception of the *Notated Missal Rkp. 387* and the *Gradual of the Abbot Mścisław*. The chant is also included in the *Graduale Synopticum* and *Graduale Cassoviense*. The words of this chant can be probably dated to the 9th–10th century. The words most likely originated in St. Gallen or in France. This is an older version of the chant with *gaudet exercitus angelorum* at the end¹⁶¹. With regards to the absence of the chant in the codices of Bohemian provenance, the melody was compared with the Polish codex. However, the comparison failed to detect any identical notation between the melody of the fragment and that of the codex.

The final chant, *Vox sancti Bartholomei* (go2211), occurs in six sources in the *Cantus Index* database including Portuguese, Spanish and French provenance as well as the *Graduale*

¹⁵⁷ *Gradual opata tynieckiego Mścisława*, 12722 V, Biblioteka Narodowa w Warszawie. Available online: <http://cantus.edu.pl/source/4559>.

¹⁵⁸ VESELOVSKÁ, ADAMKO, BEDNÁRIKOVÁ, Stredoveké pramene cirkevnnej hudby na Slovensku, p. 129–135.

¹⁵⁹ *Graduál XIII A 5c*, Národní knihovna České republiky. Available online: <http://cantusbohemiae.cz/source/11620>. Rukopis je dostupný online: manuscriptorium.com.

¹⁶⁰ *Graduál XIII B 2*, Knihovna národního muzea v Praze. Available online: <http://cantusbohemiae.cz/source/11621>. Rukopis je dostupný online: manuscriptorium.com.

¹⁶¹ ADAMKO, R., VESELOVSKÁ, E. *Graduale Cassoviense (s. XVI in.)* [online]. Ružomberok: Verbum, 2016, p. 152.

Cassoviense. Comparison of the fragment melody failed to prove any matching concord with the melody of the *Graduale Cassoviense*. Equally, the melody documented in the *Graduale Cassoviense* is not demonstrably identical to any of the melodies of codices where the words of the chant are found.¹⁶²

MMTN - Kn/I-20	
<i>Transfiguratione Domini, s. Laurentius, B.M.V. /Assumptio/, s. Bartholomae, Decollatio Johannis Baptistae</i>	
1. Al	Candor est lucis, go0320
2. Al	Levita Laurentius, go0334
3. Al	In Maria benignitas, go2796
4. Al	Assumpta est Maria, go2651
5. Al	Vox sancti Bartholomei, go2211

The fragment of gradual labelled as **MMTN - Kn/I-21** features 3 chants: AlV. *Vernans rosa lucens* (go2553), AlV. *Anna mater eximia* and *Tu virtutum tumba* (go2686). In terms of words and melody, none of them has been preserved in full. With regard to chant *Vernans rosa lucens*, only the final part of the chant has been preserved. The words of the chant *Anna mater eximia* has not been completely preserved either. Since the chant is not found in any of the online databases, the chant lyrics in the catalogue were integrated based on an assumption of conformity with the codex *Annaberger Chorbücher - 167 Sacred songs - Mus.1-D-505*.¹⁶³ The melodic comparison of the fragment with the codex did not show identical notation. Apart from the aforementioned codex, the concerned chant is mentioned only in the catalogue titled *Iter helveticum: Die liturgischen Handschriften der Kantons- und Universitätsbibliothek Freiburg*.¹⁶⁴ The chant incipit appears in the liturgical order of *Graduale L 518 (Lausannense?)*, f. 141r. Most of manuscripts from the Freiburg Library are digitalised in *Fribourg/Freiburg, Bibliothèque cantonale et universitaire/Kantons- und Universitätsbibliothek* and are available in the database titled *Virtual Manuscripts Library of Switzerland*.¹⁶⁵ However, the manuscript *L 518* is not found in the database and it is not accessible even in the digital collection of the library. This was the reason, we were not able to compare the words and the melody of the chant with the melody of the fragment chant. The chant *Anna mater eximia* is mentioned in *Nyomtatott liturgikus könyveink kézirásos bejegyzései*¹⁶⁶ by Polykarp Radó. The author reports

¹⁶² See: ADAMKO, VESELOVSKÁ, ADAMKO, Rastislav - VESELOVSKÁ, Eva. GRADUALE CASSOVIENSE (s. XVI in), p. 154.

¹⁶³ Available online: <https://digital.slub-dresden.de/werkansicht/dlf/168387/18/o/>.

¹⁶⁴ GRADUALE (LAUSANNENSE?) f.141r, LEISIBACH, J. *Die liturgischen Handschriften der Kantons- und Universitätsbibliothek Freiburg*. Freiburg/Schweiz: Universitätsverlag, 1976, p. 178. Catalogue available online: https://doc.rero.ch/record/17102/files/catalogue_Leisibach.pdf.

¹⁶⁵ <http://www.e-codices.unifr.ch/en>.

¹⁶⁶ RADÓ, P. Nyomtatott liturgikus könyveink kézirásos bejegyzései.. Budapest: Magyar Nemzeti Múzeum Orsz. Széchényi Könyvtára, 1944.

its existence while briefly describing the feast of St. Ann. Nevertheless, we did not find it in the Bratislava codices.

In the case of the chant *Tu virtutum tumba*, the final part of the chant text has not been preserved; in spite of that, the melody is visible. The chant is found in the *Cantus Index* database (in *Bakócz-graduale* on the feast of Saint Dorothy). The course of the melody of the fragment and the codex is identical. During comparison, we have found only small divergencies (moderately simplified melismas).

MMTN - Kn/I-21 <i>s. Anna, s. Dorothea, s. Barbara, s. Margarita</i>	
1. AlV	Vernans rosa lucens, go2553
2. AlV	Anna mater eximia
3. AlV	Tu virtutum tumba, go2686

MMTN - Kn/I-22 and **MMTN - Kn/I-23** are fragments from the gradual documenting part of the Holy Mass ordinary. They both contain 2 chants: *Sanctus* (509504.1) and *Agnus Dei* (509505). The melody of the chants was compared with sources of Slovak provenance – with the *Graduale Nitriense*¹⁶⁷ and *Missale Bratislavense I*.

The fragment of the antiphonary **MMTN - Kn/I-27** documents the Vespers and the first Nocturn of the feast of St. Nicholas (s. *Nicolao*) and the third Nocturn of the feast of *Dominica I Quadragesimae* in the part *Proprium de tempore*. The total of 14 chants has been preserved in the fragment - *Beatus Nicolaus jam* (006222), *Ut apud Christum* (006222a), *Gloria patri et filio* (007040b), *O pastor aeterne* (004051), *Confessorum regem adoremus* (001056), *Nobilissimis siquidem* (003888), *Postquam domi puerilem* (004336), *Pudore bono repletus* (004408), *Confessor Dei Nicolaus* (006310), *Erat enim valde compatiens* (006310a), *Operibus sanctis Nicolao* (007324), *Voce quippe de caelo* (007324a), *Et cum jejunasset* (006520a); only 6 of them have been completely preserved.

When comparing the liturgical contents of the codex with Bohemian/Esztergom liturgical orders and with that of codex A-KN 1011, we observed full analogy of the fragment with all the compared liturgical orders (apart from a single chant). In the concerned part of the Liturgy of the Hours, the comparison of the fragment with the order of A-KN 1017 show some difference from the liturgical order of the codex.

In terms of melody, V. *Ut apud Christum* (006222a, *Responsories* 6055) is not compliant with the melody of the model codex. Apart from the key and the transposition, the course of the melody is not identical. On the contrary, V. *Gloria patri et filio* is melodically identical with the melody of the model codex (except for some minor divergencies). The melodies of the antiphons *Nobilissimis siquidem* (003888, MMMA 1503) and *Pudore bono repletus* (004408) are

¹⁶⁷ VESELOVSKÁ, ADAMKO, BEDNÁRIKOVÁ, Stredoveké pramene cirkevnej hudby na Slovensku, p. 140-148.

compliant with the melody of codex MMMA. The final chants of the fragment are R. *Operibus sanctis Nicolao* (007324, *Responsories* 2117) and V. *Voce quippe de caelo* (007324a). Analogously as in the case of antiphons, the codex melody is identical to the melody of model codex *Responsories* (except minor divergencies).

	MMTN - Kn/I-27, Dominica I Quadragesimae, Proprium de tempore	Prague rite	Esztergom rite	Klosterneuburg, A-KN 1011
1. R	Beatus Nicolaus jam trium, 006222	Beatus Nicolaus jam	Beatus Nicolaus jam trium	Beatus Nicolaus*
2. V	Ut apud Christum, 006222a	Ut apud Christum	Ut apud Christum	XXX
3.H	xxx	Plaudat laetitia	Exsultet aula caelica	Plaudat laetitia*
4.W	Gloria patri et filio, 007040b	Ecce sacerdos	Amavit eum Dominus	XXX
5.Am	O pastor aeterne, 004051	O pastor aeterne	O pastor aeterne	O pastor aeterne
6. a	Confessorum regem adore, 001056	Confessorum regem adore-	Confessorum regem adoremu	Confessorum regem adoremus
7. H	xxx	Plaudat laetitia (div.)	xxx	Christe salvator*
8. a1	Nobilissimus siquidem, 003888	Nobilissimus siquidem	Nobilissimus siquidem	Nobilissimis siquidem
9. a2	Postquam domi puerilem, 004336	Postquam domi puerilem	Postquam domi puerilem	Postquam domi puerilem
10. a3	Pudore bono repletus 004408	Pudore bono repletus	Pudore bono repletus	Pudore bono repletus dei
11. W	xxx	Ecce sacerdos	Amavit eum Dominus	Confessor dei Nicolaus
12. R1	Confessor Dei Nicolaus 006310	Confessor Dei Nicolaus	Confessor Dei Nicolaus	Erat enim valde compatiens et
13. V1	Erat enim valde, 006310a	Erat enim valde	Erat enim valde compatien	Operibus sanctis Nicolao
14. R2	Operibus sanctis, 007324	Operibus sanctis	Operibus sanctis	Voce quippe de caelo lapsa
15. V2	Voce quippe de caelo, 007324a	Voce quippe de caelo	Voce quippe de caelo	Quadam die tempestate

The fragment of antiphonary titled **MMTN - Kn/I-28** contains three chants *Sicut mater consolatur* (007660), *Dabo in Sion* (007660b), and *Jerusalem plantabis* (007033) from the Second Advent Sunday. The liturgical contents of the fragment are fully identical to the orders of the Bohemian and Esztergom rite. Due to the poor physical condition of the fragment, none of the chants have been preserved. This was the reason why it was not possible to carry out its melodic analysis.

	MMTN – Kn/I-28 Dom. 2 Adventus	Prague rite	Esztergom rite
1. R3	Sicut mater consolatur, oo7660	Sicut mater consolatur	Sicut mater consolatur
2. V3	Dabo in Sion, oo7660b	Dabo in Sion	Dabo in Sion
3. aa	xxx	ref	ref
4. W	xxx	ref	ref
5. R1	Jerusalem plantabis, oo7033	Jerusalem plantabis	Jerusalem plantabis

The fragment of **antiphonary MMTN – Kn/I-32** documents 20 chants of Nocturn and Lauds of the days of *Hebdomada Sacra* and *Dominica in Palmis*. Only 6 of them have been fully preserved: The comparison of the liturgical order of the fragment demonstrated that the content is identical to the compared liturgies of the Bohemian and Esztergom rite as well as to the liturgical order of A-KN 1017. From the melodic point of view, the following chants were analysed: *Omnes inimici mei aduersum* (oo6101a), *Vide Domine et considera* (oo5379), *Discerne causam meam* (oo2252), *Dum tribularer clamavi* (oo2474), *Domine vim patior* (oo2395), and *Dixerunt impii apud se* (oo7905a).

The verse *Omnes inimici mei aduersum* (oo6101a, *Responsories* 8148) is an eighth-mode chant. During comparison with the model codex (*Antiphonarium Bratislavense III.*), we identified differences at the beginning of chant (*Omnes*), where the melody of the fragment is more articulated and more melismatic. The course of the melody remains unchanged. The chant lyrics show differences.

Full analogy with the model codex *Antiphonarium Bratislavense III* has been found even in the seventh-mode antiphons *Vide Domine et considera* (oo5379, MMMA 7141) and *Discerne causam meam* (oo2252, MMMA 7165) as well as in the third-mode antiphon *Domine vim patior* (oo2395, MMMA 3016). Similar to all preserved chants, also the verse *Dixerunt impii apud se* (oo7905a, *Responsories* 1100) is identical to the melody of model codex.

	MMTN – Kn/I-32 <i>Hebdomada Sacra, Dominica in Palmis</i>	Prague rite	Esztergom rite	Klosterneuburg, A-KN 1011
1. A	Dixerunt impii opprimmus, oo2263	Dixerunt impii opprimamus	Dixerunt impii opprimamus	Dixerunt impii opprimamus
2. A	Nemo tollit a me animam, oo3874	Nemo tollit a me animam	Nemo tollit a me animam	Nemo tollit a me animam
3. A	Potestatem habeo ponendi, oo4349	Potestatem habeo ponendi	Potestatem habeo ponendi	Potestatem habeo ponendi
4. I	Quibus juravi in ira, oo1122	Quibus juravi in ira	Quibus juravi in ira	Quibus juravi in ira
5.R	Contumelias et terrores, oo6335	Contumelias et terrores	Contumelias et terrores	Contumelias et terrores
6. V	Omnes inimici mei, oo6335a	Omnes inimici mei	Omnes inimici mei	Omnes inimici mei

7. R	Insurrexerunt in me viri, 006973	Insurrexerunt in me viri	Insurrexerunt in me viri	Insurrexerunt in me viri
8. V	Et dederunt in escam, 006973a	Et dederunt in escam	Et dederunt in escam	Et dederunt in escam
9. R	Animam meam dilectam, 006101	Animam meam dilectam	Animam meam dilectam	Animam meam dilectam
10. R	Conclusit vias meas inimi- cus, 006306	Conclusit vias meas inimicus	Conclusit vias meas inimicus	Conclusit vias meas inimicus
11. V	Omnis inimici mei, 006306b	Omnis inimici mei	Omnis inimici mei	Omnis inimici mei
12. A	Vide Domine et considera, 005379	Vide Domi- ne et considera	Vide Domi- ne et considera	Vide Domine et considera
13. A	Discerne causam meam, 002252	Discerne causam meam	Discerne causam meam	Discerne causam meam
14. A	Dum tribularer clamavi, 002474	Dum tribularer clamavi	Dum tribularer clamavi	Dum tribularer clamavi
15. A	Domine vim patior, 002395	Domine vim patior	Domine vim patior	Domine vim patior
16. A	Dixerunt impii opprimmus, 002263	Dixerunt impii opprimamus	Dixerunt impii opprimamus	Dixerunt impii opprimamus
17. R	Viri impii dixerunt, 007905	Viri impii dixerunt	Viri impii dixerunt	Viri impii dixerunt
18. V	Dixerunt impii apud se, 007905a	Dixerunt impii apud se	Dixerunt impii apud se	Dixerunt impii apud se
19. R	Conclusit vias meas inimicus, 006306	Conclusit vias meas inimicus	Conclusit vias meas inimicus	Conclusit vias meas inimicus

Fragment no. 18 is a fraction of **Missal sine sign.** It documents chants for the feast of *In Die Ramis Palmarum* (procession antiphons).¹⁶⁸ Neither the words nor the melody has been preserved in the fragment.

Fragment of Missal no. 19 sine sign., contains a part of the chant *Exsultet (Sabbato Sancto)*. The following part of the words has been preserved in the fragment: *Dominus vobis-
cum ... Gaudet et tellus* (850202).

Fragment no. 20 is a fraction of an antiphonary. It is quite specific due to its contents. The antiphonary documents a part of the liturgy from the feast *Decem milia martyrum*. It is the officium *Gloriosa recolitur dies*, which has been preserved only in a single manuscript from the medieval Kingdom of Hungary, the *Breviarium Scepusiense R. III. 94* from Alba Julia (Bathyanum Library).¹⁶⁹ In the Esztergom ideal tradition, this feast is represented by the chants *Cum veniessent ad locum, Memento nostri Domine, Conserva plebem hac in te, Haec est viri Salomonis, In tempore oportuno, Passi sunt sancti martyres* as integrating part of the second and

¹⁶⁸ <http://cantusindex.org/id/001976>.

¹⁶⁹ CAO-ECE V/B, p. 187. <http://hun-chant.eu/node/522020>

third Nocturns (R/V 2.3, A 3.1, 3.2, 3.3, R 3.1).¹⁷⁰ None of the chants is available in *Cantus Index*. The fragment does not include notation.

The fragment of gradual 12/a contains 8 chants of the feasts *In Commemoratione Mortuorum* and *Pro Defunctis*. We are able to analyse only 6 out of 9 chants from the melodic point of view, despite the absence of words: *Redemptor animarum omnium* (go1573c), *Tuam Deus deposcimus* (go2388), *Absolve domine animas* (go2573), *Requiem aeternam dona* (go1576a), *Lux aeterna luceat* (go1576) a *Requiem aeternam dona* (go1576a).

The chant *Redemptor animarum omnium* (go1573c) is found in two manuscripts from the SEMD database - *Notated Missal Rkp. 387* and *Missale Bratislavense I*; in the *Hungarian Chant Database*, it is inserted in the *Graduale Cassoviense*. The melody was compared with that of the *Missale Bratislavense*. In the largest part of the chant, the melody of the fragment is compliant with the melody of the codex. Some differences occur only in the abbreviated parts of the chant, where the melody is simplified in a proportional way according to the lyrics. The chant *Tuam Deus deposcimus* (go2388) is found in SEMD in three manuscripts: *Notated Missal Rkp. 387*, *Missale Bratislavense I*, and *Graduale Scepusiense*. The fragment melody most resembles the melody from *Graduale Scepusiense*. In the comparison, only negligible discrepancies were observed. The chant *Absolve domine animas* (go2573) is found in the *Cantus Index* database only in two manuscripts from Bohemia, two from Poland, one from Italy, and one from France. As none of the available sources (where the concerned chant is reported) was used in the previous comparisons and since the sources of Bohemian provenance do not contain the melody of the chant, we have selected *Gradual wiślicki* – RL 1¹⁷¹ and *Gradual z Sandomierza* – 40¹⁷² to perform the comparison. The melody of the fragment is identical to both versions. Closer melodic analogy has been found in the *Gradual wiślicki* manuscript – RL 1. The chant *Requiem aeternam dona* (go1576a) has been preserved twice in the fragment: as a verse of the chant *Absolve domine animas* and as a verse of the chant *Lux aeterna luceat* (go1576). SEMD contains the given chant in three sources: *Graduale Nitriense*, *Notated Missal Rkp. 387*, and *Missale Bratislavense I*. The melody of the chant is identical to the melody of *Graduale Nitriense* and to the melody of *Missale Bratislavense I*. The last fully preserved chant of the fragment is *Lux aeterna luceat* (go1576), which is also found in *Graduale Nitriense*, *Notated missal Rkp. 387*, and *Missale Bratislavense I*. The melody of the fragment is identical to the melody from *Graduale Nitriense* and the melody of *Missale Bratislavense I*.

Fragment of breviary no. 22 sine sign. documents two feasts *Propria de sanctis: Omnum Sanctorum* and *Sancti Martini*. Since the fragment is damaged, it is not possible to carry out analysis and comparison of the manuscript.

¹⁷⁰ CAO-ECE V/B, 5.0622.300-5.0622.0360.

¹⁷¹ *Gradual wiślicki*, RL 1, Biblioteka Seminarium Duchownego w Kielcach. Available online: <http://cantus.edu.pl/source/13732>.

¹⁷² *Gradual z Sandomierza*, 40, Biblioteka Kapituły Katedralnej w Sandomierzu. Available online: <http://cantus.edu.pl/source/26589>.

Zhrnutie

Vo fonocho Štátneho archívu Trenčín sa zachovalo 22 notovaných fragmentov. Rukopisy tvoria väzby mladších prameňov, najmä úradných kníh. Pochádzajú z konca 14. až začiatku 16. storočia. Všetky zlomky dokumentujú notačné systémy vrcholného stredoveku. Z celkového počtu 22 fragmentov je 17 zlomkov notovaných českou notáciu, 3 métsko-gotickou notáciou, jeden zlomok kvadratickou notáciou. V jednom prípade notový zápis absentuje.

V rámci fondu Magistrát mesta Trenčín sa nachádza 17 fragmentov z časového obdobia od konca 14. až do prvej polovice 16. storočia. 16 zlomkov je notovaných českou notáciou. Fragmenty tvoria zväčša obal mestských úradných kníh mesta Trenčín z rokov 1601 – 1662. V rámci týchto zlomkov boli identifikované dve základné skupiny fragmentov – skupina „A“ a skupina „G“. Do skupiny „A“ sú zaradené fragmenty antifonára. Skupina „G“ obsahuje zlomky, ktoré pochádzajú z omšovej liturgickej knihy, zgraduálu. Aj vzhľadom na fragmentárne zachovaný charakter prameňov bolo možné na základe presnej kodikologickej a paleografickej analýzy identifikovať podskupiny zlomkov, ktoré vykazovali známky jednej pisárskej ruky. S najväčšou pravdepodobnosťou pochádzajú z jedného liturgického kódexu. Na základe historických súvislostí sme do začiatku výskumu predpokladali, že rukopisy notované s českou notáciou, mohli pochádzať z územia dnešného Slovenska a viazať sa k rádu augustiniánov, ktorí pôsobili v Novom Meste nad Váhom, prípadne k územiu dnešného Považia. Vzhľadom na charakter notácie a obsahovo – melodickú komparáciu sa prikláňame k názoru, že dané zlomky sú úzko prepojené s územím dnešnej Moravy. Tomuto tvrdeniu napovedá aj fakt, že k podskupine fragmentov antifonára môžeme priradiť aj zlomky *Fasc. 200/15/7 (Tr A)* Spolku svätého Vojtecha v Trnave a fragment *Antifonára sign. MSBaFrPrus 25376 (2ff.)* zo Slovenskej národnej knižnice.¹⁷³ Vzhľadom na zhodu kodikologicko-paleografických parametrov dvoch menovaných fragmentov a podskupiny zlomkov antifonára je možné tvrdiť, že všetky zmienené zlomky pochádzajú z rovnakého liturgického kódexu. Notácia daných zlomkov sa približuje notáciu rukopisov moravského okruhu, najmä rukopisom *Graduálu FM 2*,¹⁷⁴ *Antifonára FM 5*¹⁷⁵ a rukopisom *Knihovny Metropolitní kapituly svätého Václava v Olomouci*. Obsahovo je ľahké jednoznačne určiť, ktorý liturgický poriadok fragmenty dokumentujú. S najväčšou pravdepodobnosťou boli zlomky zhotovené českým, resp. moravským notátorom (či už na území dnešného Slovenska, alebo Čiech). Pôvod predlohy, podľa ktorej bol kódex vyhotovený, ostáva otázny – smeruje však k pražskej, resp. augustiniánskej liturgickej tradícii.

¹⁷³ VESELOVSKÁ, Eva. *Catalogus fragmentorum cum notis musicis medii aevi e civitate Tyrnaviensi. Tomus IV.* Bratislava: Ústav hudobnej vedy Slovenskej akadémie vied, 2015; LAZORÍK, E. *Stredoveké rukopisné fragmenty na tlačiach 16. storočia z fondu františkánskych knižníc Slovenskej národnej knižnice.* Martin: Slovenská národná knižnica, Odbor správy a spracovania HKD a HKF, 2019, s. 29, 160.

¹⁷⁴ Moravský zemský archív, fond G 11, FM 2, Graduál.

¹⁷⁵ Moravský zemský archív, fond G 11, FM 5, Antifonár.

Jediný doteraz známy, primárny dôkaz stredovekej hudobnej kultúry z Považia je zo Skalky pri Trenčíne. Mimoriadne zaujímavý fragment antifonára našiel v Maďarskom krajinskom archíve Richard Marsina.¹⁷⁶ Fragment je taktiež notovaný českou notáciou a bol použitý ako vrchná väzba urbára majetkov opátstva Skalka. Išlo o antifonár, ktorý mohol byť používaný priamo v kláštore. Obsah zachytáva uhorské ofícium k sv. Svoradovi-Andrejovi a sv. Benediktovi *Sanctissimi viri Andreas*. Predpokladáme, že aj zlomok zo Skalky bol súčasťou rovnakého antifonára ako fragmenty z Trenčína, z Martina a z Trnavy. Použitý je totožný notačný systém, ktorý dokladá kontaktné notové písmo (česká a kvadratická notácia) z okolia olomouckého skriptória. Ofícium sv. Svorada-Andreja a Benedikta však jasne určuje ostrihomskú liturgickú tradíciu. Význam fragmentu zo Skalky spočíva najmä v dochovaní oficia, ktoré sa spája priamo s územím dnešného Slovenska, resp. s ostrihomskou liturgickou tradíciou. Pravdepodobne najstarším rukopisom, ktorý zachytáva ofícium sv. Svorada-Andreja a Benedikta je *Ostrihomský breviár* zo Záibrebu, ktorý našiel pred nedávnom v Metropolitnej knižnici arcidiecézy v Záibrebe (Metropolitanska knjižnica Zagrebačke nadbiskupije) Gábel Szoliva.¹⁷⁷ Zlomok z Budapešti však každopádne korešponduje so zachovným pramenným materiálom zo ŠA v Trenčíne.

Z obsahového hľadiska je spomedzi trenčianskych fragmentov zaujímavých hned' niekoľko fragmentov.

Antifonár MMTN-Kn/I-11 obsahuje spevy *Iratus rex Saul* a *Quis enim in omnibus sicut*, ktoré poukazujú na možný súvis s rádom augustiniánov. Spomínané spevy neboli bežným reperetoárom pražského ani ostrihomského rítu. Objavujú sa najmä v kódexoch, ktoré pochádzajú z augustiniánskeho kláštora v Klosterneuburgu.

Svojím obsahom je zaujímavý I *Antifonár MMTN - Kn/I-18*. Zlomok dokumentuje spevy nokturna sviatku *Conceptio Mariae*, ktoré sú v rukopisoch slovenskej a českej provenience vzácne. Spevy *Nobilis et clara stirps* a *Verbum patris mundo* obsahujú napr. kódexy kláštora v Klosterneuburgu. Rovnako melódia spevov nie je zhodná s melódiou kódexov, v ktorých sa spevy vyskytujú. Raritné sú spevy *Rubus quondam incombustus* a *Haec fratrum magnum*, ktoré sa nevyskytujú v žiadnej z dostupných databáz.

Mimoriadnu pozornosť si zaslúží *Graduál MMTN - Kn/I-21*, ktorý dokumentuje aleluiové spevy k sviatkom sv. Anny, sv. Doroty, sv. Barbory a sv. Margarity. Vzácnym spevom je *Anna mater eximia zo sviatku sv. Anny*. Spev nie je prístupný ani v jednej zo svetových databáz. Text bol doplnený na základe komparácie s kódexom *Annaberger Chorbücher - 167 Sacred songs - Mus.1-D-505*.¹⁷⁸ Zmienky o speve boli objavené iba v liturgickom poriadku *Graduálu L 518 (Lausannense?)*, f. 141r.¹⁷⁹ O potrebe bližšieho skúmania daného spevu sa vo svojej práci

¹⁷⁶ MARSINA, Richard. Stredoveká hudobná pamiatka zo Skalky. In: *Adoremus.*, roč. 3, č. 2, s. 13-14.

¹⁷⁷ SZOLIVA G. Secunda pars breviarii: – A 13. századi esztergom breviárium kottás szanktoráléjának rekonstrukciója felé. In: *Magyar Könyvszemle*. 2019, roč. 135, č. 3. Pozri tiež: SZENDREI, J. In basilica sancti Emmerami. András és Benedek historiája. In: *Magyar Zene*. 1998, roč. 37, s. 21-28.

¹⁷⁸ Dostupné online: <https://digital.slub-dresden.de/werkansicht/dlf/168387/18/o/>.

¹⁷⁹ Fribourg/Freiburg, Bibliothèque cantonale et universitaire/Kantons- und Universitätsbibliothek, *Graduale L 518* (Lausannense?).

*Nyomtatott liturgikus könyveink kézírásos bejegyzései*¹⁸⁰ zmieňuje už Polykarp Radó. Ten sa v statí o sv. Anne tento spev spomína ale bližšie ho neidentifikuje.

Raritou medzi dochovanými materiálmi je fragment *Antifonára č. 20*, ktorý dokladá časť liturgie sviatku *Decem milia martyrum*. Fragment obsahuje ofícium *Gloriosa recolitur dies*, ktoré sa v stredovekom Uhorsku zachovalo len v jedinom kódexe, v *Spišskom breviári R. III. 94* z Alby Julie (Knižnica Batthyaneum).¹⁸¹

Fragmenty Štátneho archívu Trenčín sú súčasťou jedinečného obrazu stredovekej hudobnej kultúry z územia Slovenska, ktoré úzko korešpondujú so skriptorskou tradíciou Moravy (Olomouckého skriptória). Veríme, že vzhľadom na progres výskumu stredovekých materiálov sa v dohľadnej dobe podarí identifikovať ďalšie hodnotné skupiny rukopisov a doplniť tak celkový obraz o stredovekej hudobnej kultúre Slovenska.

¹⁸⁰ RADÓ, Nyomtatott liturgikus könyveink kézírásos bejegyzései.

¹⁸¹ CAO-ECE V/B, s. 187. <http://hun-chant.eu/node/522020>.

Summary

22 notated manuscripts have been preserved in the collections of the Trenčín State Archive. The manuscripts have been preserved mainly as bindings of more recent sources - especially official records. The preserved notated sources date from the end of the 14th to the beginning of the 16th century. All the fragments are notated using the line systems of the High Middle Ages. Of the total number of 22 fragments, 17 are notated with Bohemian notation, 3 with Messine-Gothic notation, and one with square notation. In one case, the notation of the fragment is completely absent.

In the collection fund of the Magistrate of the city of Trenčín, there are 17 fragments from the period between the end of the 14th and the first half of the 16th century. Of them, 16 fragments are notated using the Bohemian notation. The fragments mostly form the binding of the official municipal books of Trenčín from the years 1601 - 1662. From these fragments, two basic groups were identified - group A and group G. Fractions of antiphonary fragments are included in the group A while the group G contains fractions that come from a gradual, the book of mass liturgy. Also due to the fragmented nature of the sources, based on accurate codicological and palaeographic analysis of the groups of fragments, it was possible to identify subgroups of fragments that showed signs of a single scribe's hand. They therefore most likely come from a single liturgical code. Considering the historical context, during the initial examination of the fragments, we assumed that the manuscripts notated using the Bohemian notation that have been preserved in the State Archives in Trenčín could come from the territory of the present-day Slovakia and be linked to the monks of the Augustinian order in Nové Mesto nad Váhom, or to the territory of the Váh Plain. With regard to the character, notation and the content-melodic comparison, we are inclined to be of the opinion that the given fragments are closely connected with the territory of today's Moravia. This hypothesis is also supported by the fact that to the subgroup of antiphonary fractions we can also assign fragments *Fasc 200/15/7 (Tr A)* of the Association of St. Adalbert in Trnava and a fragment of the *Antiphonary sign. MSBaFrPrus 25376 (2 ff)* from the Slovak National Library.¹⁸² Given the analogy between the codicology-palaeography parameters of the two above fragments and the subgroup of the fragments of the antiphonary, it can be argued that in this case the all fractions come from the same liturgical codex.

The only known primary evidence of medieval musical culture from the territory of the Váh Plain is from Skalka near Trenčín. The relevant fragment of the antiphonary was found by Richard Marsina in the National Archives of Hungary.¹⁸³ The fragment is notated with the

¹⁸² VESELOVSKÁ, Eva. *Catalogus fragmentorum cum notis musicis medii aevi e civitate Tyrnaviensi. Tomus IV.* Bratislava: Ústav hudobnej vedy Slovenskej akadémie vied, 2015; LAZORÍK, E. *Stredoveké rukopisné fragmenty na tlačiach 16. storočia z fondu františkánskych knižníč Slovenskej národnej knižnice.* Martin: Slovenská národná knižnica, Odbor správy a spracovania HKD a HKF, 2019, p. 29, 160.

¹⁸³ MARSINA, Richard. Stredoveká hudobná pamiatka zo Skalky. In: *Adoremus.*, Vol. 3, no. 2, p. 13-14.

Bohemian notation and was used as the top binding of the land register of the Skalka Abbey. It was probably an antiphonary that was perhaps used directly in the monastery. The content captures the Hungarian officium of St. Svorad-Andrej and St. Benedict *Sanctissimi viri Andreas*. We expect that also the fragment from Skalka was a part of the same antiphonary as the fragments from Trenčín, Martin and Trnava. An identical notation system is used proving contact notation (Bohemian and square notation) from the environment of the Olomouc scriptorium. However, the officium of St. Svorad-Andrej and St. Benedict clearly follows up in the Esztergom liturgical tradition. The importance of the Skalka fragment mainly lies in the fact that it represents a preserved officium that is directly linked to the territory of modern Slovakia. Probably the oldest preserved manuscript, which contains the officium of St. Svorad-Andrej and Benedict is the Esztergom Breviary in Zagreb, which Gábel Szoliva only recently found in the Metropolitan Library of the Archdiocese of Zagreb (Zagreb Metropolitan Library of Zagreb).¹⁸⁴

In terms of content, several of the examined Trenčín fragments are interesting. The first is the *MMTN-Kn / I-11* antiphonary fragment containing the chants *Iratus rex Saul* and *Quis enim in omnibus sicut*, which point to a possible connection to the Augustinian order. The mentioned chants do not represent common parts of repertoire of the Prague or Esztergom rite. On the contrary, they appear mainly in the codices of the Augustinian monastery in Klosterneuburg.

The antiphonary fragment *MMTN - Kn / I-18* - is also interesting for its content. It documents the nocturnal chants of the feast *Concepcionis Mariae*, which are rare in manuscripts of Slovak and Bohemian provenance. The chants *Nobilis et clara stirps* and *Verbum patris mundo* are found in the codices of the Klosterneuburg monastery. Likewise, the melody of the songs is not the same as the melody of the codices in which the chants occur. Even rarer are the chants *Rubus quondam incombustus* and *Haec fratrum magnum*, which do not appear in any of the available databases.

Also worth noting is the fragment of the gradual *MMTN - Kn/I-21*, which documents the songs of the feast of St. Ann, St. Dorothy, St. Barbara, and St. Margaret. Not a single chant has been preserved in terms of its melody. The chant *Anna mater eximia*, from the feast of St. Ann represents a very rare song in Slovakia. The song is not documented in any of the international online databases. The words were added on the basis of assumed analogy with the words in the *Annaberger Chorbücher Code - 167 Sacred songs - Mus.1-D-505*.¹⁸⁵ Mentions of the chant were discovered only in the liturgical order of *Gradual L 518 (Lausannense?)*, F. 141r.¹⁸⁶ The need for a closer examination of the song in question was stated by Polykarp Radó in his work *Nyomtatott liturgikus könyveink kézirásos bejegyzései*. In the paper, however, he only mentions St. Anne and the chant for her feast, but does not identify it any closer.

¹⁸⁴ SZOLIVA, Secunda pars breviarii, p. 307-330 Gran.

¹⁸⁵ Available online: <https://digital.slub-dresden.de/werkansicht/dlf/168387/18/o/>.

¹⁸⁶ *Fribourg/Freiburg, Bibliothèque cantonale et universitaire/Kantons- und Universitätsbibliothek, Graduale L 518 (Lausannense?)*.

A rarity among the preserved fragments is the fragment of Antiphonary no. 20, which documents a part of the liturgy of the feast of *Decem milia martyrum*. The fragment documents the unique official *Gloriosa recolitur dies* from the medieval Hungary which has been preserved in only a single codex, that is in the *Spiš Breviary R. III. 94 of Alba Julia (Bathyanum Library)*.

The fragments from the State Archive in Trenčín help shaping a unique picture of medieval musical culture from Slovakia. We believe that with regard to the progress made in research of medieval materials in the region, it will be possible to identify other valuable groups of manuscripts in the foreseeable future and thus gain even better understanding of the overall picture of the medieval musical culture of Slovakia.

The catalogue of notated fragments of the State archive of Trenčín

1 ANTIPHONALE / GRADUALE

XV.in. / XV.med., Membr., 1f.

MMTN-Kn/I-8

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1596-1597

COMPOSITIO FOLII: 80 x 50 mm, pars scripta integra: 370 x 252 mm, systema 4 linearum: 15 mm, intervallum linearum: 4,5 mm, punktum: 5 x 7 mm

SCRIPTURA: gothica textualis

ORNAMENTA: lombarda

NOTATIO: bohemica

PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r://non...

f.2r: Ne//...

2 ANTIPHONALE

XV.in. / XV.med., Membr., 1f.

MMTN-Kn/I-11

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1601

COMPOSITIO FOLII: 430 x 318 mm, pars scripta integra: 370 x 252 mm, systema 4 linearum: 16-17 mm, intervallum linearum: 6 mm, punktum: 6 x 6 mm

SCRIPTURA: gothica textualis, unica columna, lineae extantes 11

ORNAMENTA: cadellae

NOTATIO: bohemica

PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r://A. [Nonne iste est David de quo caneabant in choro dicentes Saul percussit mille et David decem milia in milibus] suis (003948).

A. Iratus rex Saul dixit mihi mille dederunt et filio Isai dederunt decem milia (003411).

A. Quis enim in omnibus sicut David fidelis inventus est in regno tuo egrediens et regrediens et pergens ad imperium regis (004546).¹⁸⁷

A. Obsecro domine aufer iniquitatem servi [tui quia insipienter egi] (004099).

¹⁸⁷ The manuscript documents the version of the antiphon: Quis enim in omnibus sicut David fidelis inventus est in regno *suo* egrediens et regrediens et pergens ad imperium regis. The same deviation in the text of the antiphon ID Cantus 004546 can be found in Spiš antiphonary (Spišský antifonár) Nr. 2, MSS. No. 2 (Library of the Spiš Chapter/Knižnica Spišskej Kapituly) on foil f.003r.

A. [Rex autem David] cooperto capite incedens lugebat filium dicens Absalon fili me fili mi Absalon quis mihi det ut ego moriar pro te fili mi Absalon (004650).¹⁸⁸

A. Doleo super te frater mi Jonatha amabilis valde super amorem mulierum sicut mater unicum amat filium ita te diligebam sagitta Jonathae numquam abiit retrorsum nec declinavit [clipeus ejus in bello et hasta ejus non est aversa] (002321).

Proprium de tempore, Tempus per annum, Historia de regum

3 ANTIPHONALE

MMTN - Kn/I-12

XV.in. / XV.med., Membr., 1 f.

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1602–1603

COMPOSITIO FOLII: 440 x 320 mm, pars scripta integra: 370 x 257 mm, systema 4 linearum: 16-17 mm, intervallum linearum: 5,5 - 6 mm, punktum: 6x6 mm

SCRIPTURA: gothica textualis, unica columna, lineae extantes 12

ORNAMENTA: cadellae et lombardae

NOTATIO: bohemica

PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r: V. [Ne forte satiatus evomam illud et perjurem nomen] dei mei (007841a).

R. Magna enim sunt judicia tua domine et inenarrabilia verba tua magnificasti populum tuum et honorasti (007113).

V. Deduxisti sicut oves populum tuum in manu Moysi et Aaron (007113a).

R. Super salutem et omnem pulchritudinem dilexi sapientiam [et proposui pro luce habere illam venerunt mihi omnia] bona pariter cum illa (007727).

V. Dixi sapientiae soror mea es et prudentiam vocavi amicam meam (007727a).

R. Deum time et mandata ejus observa hoc est omnis homo (006416).

V. Timentibus deum nihil deest nec his qui eum diligunt [in veritate];

f.1v: V. [Timentibus deum nihil deest nec his qui eum diligunt] in veritate (006416a).

R. Ne derelinquas me domine pater et dominator vitae meae ut non corruam in conspectu adversariorum meorum ne gaudeat de me inimicus meus (007204).

V. Apprehende arma et scutum et exsurge in adjutorium mihi (007204a).¹⁸⁹

R. Quae sunt in corde hominum oculi tui vident domine [et in libro tuo omnia scribentur homo videt] in facie deus autem in corde (007457).

V. Imperfectum meum viderunt oculi tui et in libro tuo omnia scribentur (007457a).¹⁹⁰

¹⁸⁸ The manuscript documents the version of the antiphon: Rex autem David cooperto capite incedens lugebat filium dicens **Absolon fili mi fili mi** Absalon quis mihi det ut ego moriar pro te fili mi Absalon.

¹⁸⁹ The manuscript documents the version of the verse: Apprehende **domine** arma et scutum et exsurge in adjutorium mihi.

¹⁹⁰ The manuscript documents the version of the verse: Imperfectum meum viderunt oculi **mei** et in libro tuo omnia scribentur.

R. Praebe fili cor tuum mihi et oculi tui vias meas custodiant ut addatur gratia capiti tuo (007416).

V. Attende fili mi sapientiam [meam et ad eloquium meum inclina aurem tuam] (007416a).

Prorium de tempore, tempus „per annum“, Historia Sapientiae

4 ANTIPHONALE

MMTN-Kn/I-13

XV.in. / XV.med., Membr., 1f.

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1602 – 1603

COMPOSITIO FOLII: 454x340 mm, pars scripta integra: 370x253 mm, systema 4 linearum: 16-17 mm, intervallum linearum: 5,5 - 6 mm, punktum: 6x6 mm

SCRIPTURA: gothica textualis, unica columna, lineae extantes 12

ORNAMENTA: lombardae et cadellae

NOTATIO: bohemica

PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r: ...// R. [Domine Pater et Deus vitae meae ne derelinquas me in cogitatu ma]ligno extol-
lentiam oculorum meorum ne dederis mihi et desiderium malignum averte a me domi-
ne aufer a me concupiscentiam et animo irreverenti et infrunito ne tradas me domine
(006503).

V. Da mihi domine sedium [tuarum assistricem sapientiam] (006503a).

R. [Da mihi domine sedium tuarum assistricem sapientiam] et noli me reprobare a pue-
ris tuis quoniam servus tuus sum ego et filius ancillae tuae (006387).

V. Domine pater et deus vitae meae ne derelinquas me in cogitatu maligno (006387a).

R. Gyrum caeli circuivi sola et in fluctibus maris ambulavi in omni gente et in omni po-
pulo primatum tenui superborum et sublimium colla propria virtute calcavi (006793);

f.1v: V. Ego in altissimis habito et thronus meus in columna nubis (006793a).

R. Initium sapientiae timor domini intellectus bonus omnibus faci[entib]us [eum lau-
datio ejus manet in saeculum saeculi] (006967).

V. [Dis]persit dedit pauperibus [justitia ejus manet in saeculum saeculi] (006967a).

R. Verbum iniquum et dolosum longe fac a me domine divitias et paupertas ne dederis
mihi sed tantum victui meo tribue necessaria (007841).

V. Ne forte satiatus evomam illud et perjurem nomen [dei mei] (007841a).

Proprium de tempore, tempus “per annum”, Historia Sapientiae

5 ANTIPHONALE

MMTN-Kn/I-14

XV.in. / XV.med., Membr., 1f.

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1605 – 1606

COMPOSITIO FOLII: 268-270 mm x 335 mm, pars scripta integra, systema 4 linearum: 17 mm, intervallum linearum: 6 - 6,5 mm, punktum: 5 x 6-7 mm

SCRIPTURA: gothica textualis, unica columna, lineae extantes f.1r: 7,5; f.1v: 6

ORNAMENTA: lombardae et cadellae

NOTATIO: bohemica

PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r://R. Constantes estote videbitis auxilium [domin]i super vos Iudaea et Jerusalem nolite timere cras egrediemini et dominus erit vobiscum (oo6328).

V. Vos qui in pulvere estis expergiscimini et laudate ecce d[omi]n[u]s veniet cum salvete (oo6328a).

A. Hodie scietis quia ve[niet] dominus et mane videbitis gloriam ejus] (oo3119).

f.1v: A. [Joseph fili David noli timere accipere Mariam conjugem tuam quod enim in ea] natum est de [spiritu] sancto est all[elui]a (oo3507).

R. Hodie scietis quia veniet d[omi]n[u]s (oo6865).

V. Et mane videbitis gloriam ejus (oo8089).

R. Crastina die delebitur iniq[uitas] terre (oo6345).

V. Et regnabit super nos salvator mundi (oo6345a).

R. Crastina die erit vobis salus (600428.o) V. Dicit dominus Deus exercituum (600428a),

A. Ave spes nostra dei genetrix intacta (ao0605) // ...

Proprium de tempore, Vigilia nativitatis domini, Nativitas domini

6 ANTIPHONALE

MMTN-Kn/I-15

XV.in. / XV.med., Membr., 1f.

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1607–1608

COMPOSITIO FOLII: 462 x 330 mm, pars scripta integra: 395 x 255 mm, systema 4 linearum: 16,5-17 mm, intervallum linearum: 6 mm, punktum: 5 x 6 mm

SCRIPTURA: gothica textualis, unica columna, lineae extantes f.1r: 11; f.1v: 12

ORNAMENTA: lombardae et cadellae

NOTATIO: bohemica

PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r://[Ecce quomodo moritur] justus et nemo percipit corde [et] viri justi tolluntur et nemo considerat a facie iniq[uitatis] ablatus est justus et erit in pace memoria ejus (oo6605).

V. In pace factus est locus ejus et in Sion habitatio ejus (oo6605a).

A. Deus adjuvat me et dominus susceptor est animae meae (oo2165).

A. In pa[ce] factus est locus ejus et in Sion habitatio ejus] (oo3264).

A. Factus sum sicut homo sine adjutorio inter mortuos lib[er] (oo2849).

R. Aestimatus sum cum descendantibus in lacum factus sum sicut homo sine adjutorio inter mortuos liber (006057).

V. Et sicut vulnerati dormientes projecti in monumentis quorum non es memor amplius et ipsi de manu tua repulsi sunt (006057a).

R. Agnus dei Christus [immolatus est pro salute mundi nam de parentis protoplasti fraude facta condolens quando pomi noxialis morte morsu corruuit ipse lignum tunc notavit damna ligni ut solveret] (006065);

f.1v: R. [Agnus dei Christus] immolatus est pro salute mundi [nam] de parentis protoplasti fraude facta condolens quando pomi noxialis morte morsu corruuit ipse lignum tunc notavit damna ligni ut solveret (006065);

V. Christus factus est pro nobis oboediens usque ad mortem mortem [autem crucis] (006065a);

R. Sicut ovis [ad occisionem ductus est et dum male tractare]tur non ap[eruit os] suum traditus est ad mortem ut vivificaret populum suum (007661).

V. In pace factus est [locus ejus et in Sion habitatio ejus] (007661a).

A. O mors ero mors tua morsus tuus ero inferne (004045).

A. Plangent eum quasi unigenitum quia innocens dominus occisus est (004295).

A. Attendite universi populi et videte dolorem [meum] (001512) //...

Proprium de tempore, Tempus Quadragesimae, Sabbato Sancto

7 ANTIPHONALE

MMTN - Kn/I-16

XV.in. / XV.med., Membr., 1f.

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1609 – 1612

COMPOSITIO FOLII: 455 x 318 mm, pars scripta integra: 382 x 254 mm, systema 4 linearum: 17 mm, intervallum linearum: 5,5 - 6 mm, punktum: 5,5 x 5,5 - 6 mm

SCRIPTURA: gothica textualis, unica columna, lineae extantes f.1r: 5; f.1v: 10

ORNAMENTA: lombardae et cadellae

NOTATIO: bohemica

PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r: ...// V. [Benedicam tibi eo quod oboe] disti voci meae (007097a).

R. Caecus sedebat secus viam transeunte domino et exclamavit ad eum ait ei dominus quid vis ut faciam tibi rabboni ut videam lumen (006260).

A. Et qui praeabant increpabant eum ut taceret ipse [vero multo magis clamabat misere-re mei fili David] (006260a).

A. [Secundum multitudinem miserationem tuarum Domine dele iniquitat]em meam (004846).

A. Deus meus es tu et confitebor tibi deus meus es tu et exaltabo te (002175).

A. Ad te de luce vigilo deus ut videam virtutem tuam (001254).

A. Imperitum dicite et superexaltate eum in saecula benedicite (003154).

A. Omnes angeli ejus laudate dominum de ce[lis] (004116).

f.1v: V. [Obsecro domine] fac misericordiam cum servo tuo (006420b).

R. Veni hodie ad fontem aquae et oravi dominum dicens domine deus Abraham tu pro-sperum fecisti desiderium meum (007827).

V. Igitur puella cui dixerim da mihi aquam de [h]ydria tua ut bibam et illa [dixerit bibe domine et camelis tuis potum tribuam ipsa est quam praeparavit dominus filio domini me]i (007827a).

A. Miserere mei fili David quid vis faciam tibi domine ut videam (003776).

R. Vocavit angelus domini Abraham de caelo dicens benedicam tibi et multiplicabo te sicut stellas caeli (007911).

V. Et benedicentur in te omnes tribus terrae quia ob[edisti voci meae] (007911a). // ...

Proprium de tempore, Dominica Quinquagesimae /L/, feria2 Hebdomada Qu-inquagesimae /N/

8 ANTIPHONALE

MMTN - Kn/I-17

XV.in. / XV.med., Membr., 1f.

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1613

COMPOSITIO FOLII: 455 x 320 mm, pars scripta integra: 253 x ? mm, systema 4 linearum: 17 mm, intervallum linearum: 6 mm, punktum: 5 x 7 mm

SCRIPTURA: gothica textualis, unica columna, lineae extantes f.1r: 5; f.1v: 5

ORNAMENTA: lombardae et cadellae

NOTATIO: bohemica

PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r: ...// R. [Me oportet minui illum autem crescere qui post me venit ante me factus est cu-jus non sum dignus corrigi]am calciamenti ejus solvere (007137).

V. Hoc est testimonium quod perhibuit Joannes (006575a).

R. Ecce jam veniet plenitudo temporis in quo misit Deus filium suum in terris natum de virgine factum sub lege ut eos qui sub lege erant redimeret (006596).

V. Propter nimiam caritatem suam qua [dilexit nos filium suum misit in similitudinem carnis peccati] (006596b);

f.1v: R. [Juravi dicit dominus ut ultra jam non irascar super terram montes enim et colles suscipiant justitiam meam et testamentum pacis] erit in Jerusalem (007045).

V. Juxta est salus mea ut veniat et justitia mea ut reveleatur (007045b).

R. Intuemini quantus sit iste qui ingreditur ad salvandas gentes ipse est sol justitie cuius generatio non habet finem (006983).

V. Et dominabitur a mari usque ad mare et a flumine usque ad terminos [orbis terrae] (006983a.1).

Proprium de tempore, Nativitas domini

9 ANTIPHONALE

MMTN - Kn/I-18

XV.in. / XV.med., Membr., 1 f.

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1614 - 1615

COMPOSITIO FOLII: 440 x 312 mm, pars scripta integra: 376 x 248 mm, systema 4 linearum: 16,5 - 17 mm, intervallum linearum: 5,5 - 6 mm, punktum: 5 x 7 mm

SCRIPTURA: gothica textualis, unica columna, lineae extantes f.1r: 10,5

ORNAMENTA: lombardae et cadellae

NOTATIO: bohemica

PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r: ...// R. [Patriarcharum semine prophetarum origine regum atque pontificum genus ver- nat magnificum unde virgo concipitur] Christi mater eficitur (601757).

V. Nobilis et clara stirps est domino queque cara (601757a).

R. Verbum patris mundo fulsit virginis per uterum cuius mentem non gravabit onus pre- mens scelerum sic per mansu in Mariam ut super vel[ll]us pluvia (602429).

V. Solem justitia concludunt claustra Ma[riæ] (602429a).

A. Rubus quondam incombustus Moyseu qui terruit haec est virgo quae pudore salvo Deum genuit (512080320).

A. Haec fructum¹⁹¹ magnum germinavit qui per se mundi nephas lavit (512080330).

A. Prima spernens viri thorum ad supernum transit chorum (512080340). //...

Proprium de tempore, Conceptio Mariae

10 GRADUALE

MMTN - Kn/I-19

XV.in. / XV.med., Membr., 1 f.

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1616

COMPOSITIO FOLII: 441 x 341 mm, pars scripta integra: 360 x 274 mm, systema 5 linearum: 21 mm, intervallum linearum: 6 mm, punktum: 6,5 x 6-7 mm

SCRIPTURA: gothica textualis, unica columna, lineae extantes 10

ORNAMENTA: cadellae

NOTATIO: bohemica

PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r: ...// In. [Sacerdotes dei benedicite Deum] sancti et humiles corde laudate Deum (go1280).

InV.: Benedicte omnia opera domini domino laudate et super exaltate eum in [saecula] (go1280).

¹⁹¹ The database version of chant is: Haec **fratrum** magnum ...

In. Sacerdotes tui Domine induant iusticiam et sancti tui exultent propter David servum tuum non avertas faciem Christi tui (go1338).

InV. Memento Domine David et omnis man[suetudinis] ejus (920131).

Gr. Sacerdotes ejus induam salutari et sancti ejus exsultatione exsultabunt (go1339).

GrV. Memento Domine David et omnis man(suetudinis) ej(us) (920131).

In. Dicit dominus sermones mei quos dedi in os tuum no defici[ent de ore tuo adest enim nomen tuum et munera tua accepta erunt super altare meum] (go0488).

f.1v: Com. Quod dico vobis in tenebris dicite in lumine dicit dominus et quod in aure auditis (go1330).

In. Statuit ei dominus testamentum pacis et principem fecit eum ut sit illi sacerdotii dignitas in aeternum (go1271).

InV. Misericor[dias domini in aeternum cantabo in generationem et generationem annuntiabo veritatem tuam in ore meo] (920088).

In. Os iusti meditabitur sapientiam et lingua ejus loguentur iudicium lex dei ejus in corde ipsius (go1349).

InV. Noli eamulari in malignatibus neque [zelaveris facientes iniquitatem] (go1349a).

In. Sacerdotes dei benedicte domino [sancti et humiles corde laudate Deum] (go1280).//...

Tempus Paschalis, Commune plurimorum Martyrum a Comm. unius Confessoris Pontificis

11 GRADUALE

MMTN - Kn/I-20

XV.in. / XV.med., Membr., 1f.

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1618

COMPOSITIO FOLII: 432 x 333 mm, pars scripta integra: 355 x 274 mm, systema 5 linearum: 22 mm, intervallum linearum: 5- 6 mm, punktum: 5 x 6,5-7 mm

SCRIPTURA: gothica textualis, unica columna, lineae extantes 10

ORNAMENTA: lombardae et cadellae

NOTATIO: bohemica

PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r: ...//Al. Candor est lucis aeternae speculum sine macula et imago bonitatis illius (go0320).

Al. Alleluia. Levita laurentius bonum opus operatus est qui per signum [cru]cis caecos illumina[n]vit et thesauros ecclesiae dedit pauperi[bus] (go0334.1).

Al. Alleluia In Maria benignitas per saecula commendatur dum visitans Elisabeth ut subdita parabatur (go2796).

f.1v: Al. Assumpta est Maria in caelum gaudet exercitus angelorum (go0339).

Off. Felix namque es sacra virgo Maria et omni laude dignissima quia ex te ortus est sol justitiae Christus deus noster (go1421).

Al. Alleluia. Vox sancti Bartholomei quasi tuba vehemens est ambulant cum eo angeli dei (go2211).//...

Proprium de sanctis, De Transfiguratione Domini, s. Laurentius, B.M.V. /Assumptio/, s. Bartholomae, Decollatio Johannis Baptistae.

12 GRADUALE

MMTN - Kn/I-21

XV.in. / XV.med., Membr., 1 f.

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1619

COMPOSITIO FOLII: 212 x 327 mm, pars scripta integra: 188 x 275 mm, systema 5 linearum: 21 mm, intervallum linearum: 5 mm, punktum: 5 x 5,5-6,5 mm

SCRIPTURA: gothica textualis, unica columna, lineae extantes 4,5

ORNAMENTA: lombardae et cadellae

NOTATIO: bohemica

PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r: ...// AlV. Alleluia Vernans rosa lucens inter lilia Margaretha Theodosii filia per te salvantur et laetantur peccatorem mi]lia nos optamus et rogamus pro nobis rogavimus formosa et graciosa (go2553).

AlV. Anna mater eximia felix Abrahae filia celi fulget curia [coronata gloria].¹⁹²

f.1v: AlV. Alleluia. Tu virtutum tumba sine felle co[lum]ba generosa Dorothea nos nos tuerne rumphea de[mo]niis succidat nec tarthara collidat (go2686).

Proprium de sanctis, s. Anna, s. Dorothea, s. Barbara, s. Margarita

13 GRADUALE

MMTN - Kn/I-22

XV.in. / XV.med., Membr., 1 f.

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1620-1621

COMPOSITIO FOLII: 245 x 340 mm, pars scripta integra: 188 x 275 mm, systema 5 linearum: 21-22 mm, intervallum linearum: 5,5-6 mm, punktum: 5 x 6,5 -7 mm

SCRIPTURA: gothica textualis, unica columna, lineae extantes 4,5

ORNAMENTA: lombardae et cadellae

NOTATIO: bohemica

PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r: ...//Sa. [Sanctus Sanctus Sanctus Dominus Deus Sabaoth Pleni sunt caeli et ter]ra gloria tua Hosanna in excelsis. Benedictus qui venit in nomine Domini Hosanna in excelsis (509504.1).

¹⁹² Annaberger Chorbücher - 167 Sacred songs - Mus.1-D-505.

Ag. Agnus Dei qui tollis peccata mundi miserere nobis.] Agnus Dei qui tollis peccata mundi miserere nobis. Agnus Dei qui tollis peccata mundi dona nobis pacem (509505).
f.1v: Sa. Sanctus Sanctus Dominus Deus Sabaoth Pleni sunt caeli et terra gloria tua Hosanna in excelsis. Benedictus qui venit in nomine Domini Hosanna [in excelsis] (509504.1).
Ag. Agnus Dei qui tollis peccata mundi miserere nobis. [Agnus Dei qui tollis peccata mundi miserere nobis. Agnus Dei qui tollis peccata mundi dona nobis pacem] (509505).//...

Ordinarium missae

14 GRADUALE

MMTN - Kn/I-23

XV.in. / XV.med., Membr., 1 f.

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1622
COMPOSITIO FOLII: 245 x 340 mm, pars scripta integra: 150 x 280 mm, systema 5 linearum: 21 mm, intervallum linearum: 6 mm, punktum: 5x7 mm
SCRIPTURA: gothica textualis, unica columna, lineae extantes 4,5
ORNAMENTA: lombardae et cadellae
NOTATIO: bohemica
PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r: ...// Ag. [Agnus Dei qui tollis peccata mundi miserere nobis. Agnus Dei qui tollis peccata mundi miserere nobis. Ag]nus Dei qui [tollis pe]ccata mundi dona nobis pacem. (509505).

Sa. Sanctus Sanctus Dominus Deus Sabaoth Pleni sunt caeli et terra gloria tua Hosanna in excelsis (509504.1).

f.1v: Sa. [Sanctus Sanctus San]ctus Dominus Deus Sabaoth Pleni sunt [caeli et ter]ra gloria tua Hosanna in excelsis. [Ben]edictus qui venit in nomine Domini Hosanna [in excelsis] (509504.1).

Ag. Agnus Dei qui tollis peccata mundi mise[rere nobis] (509505).//

Ordinarium missae

15 ANTIPHONALE

MMTN - Kn/I-27

XV.in. / XV.med., Membr., 2 ff.

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1630
COMPOSITIO FOLII: f.1: 442 x 311 mm, f.2: 110 x 310, pars scripta integra: 378 x 247 mm, systema 4 linearum: 16,5-17 mm, intervallum linearum: 6 mm, punktum: 5-6 x 6 mm
SCRIPTURA: gothica textualis, unica columna, lineae extantes f.1r: 11; f.1v: 10; f.2: 1
ORNAMENTA: lombardae et cadellae
NOTATIO: bohemica
PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r: ...//R. [Beatus Nicolaus jam triumpho potitus novit suis famulis praebere caelestia comoda qui toto corde poscunt ejus petitiones illi nimirum tota nos devotione opor] tet committere (006222).

V. Ut apud Christum ejus patrocinii adjuvemur semper (006222a).

V. Gloria patri et filio et spiritui sancto (007040b).

A. O pastor aeterne o clemens et bone custos qui dum devoti gregis preces attenderes voce lapsa de caelo praesuli sanctissimo dignum episcopatu [Nicolaum os]tendisti tuum [fam]ulum (004051).

I. [Confessorum regem adoremus] qui caelestis regni [meritum] et gloriam concessit sancto suo Nicolao (001056).

A. Nobilissimis siquidem natalibus ortus uelut lucifer Nicolaus emicuit. Beatus vir.

A. Postquam domi puerilem decursat aetatem cunctis mundi hujus spretis oblectationibus Christi se jugo subiciens documentis sanctis [suum praebuit auditum] (004336).

f.1v: A. [Postquam domi puerilem decursat aetatem cunctis mundi huius spretis oblectationibus Christi se jugo subiciens documentis sanctis] suum praebuit auditum (004336).

A. Pudore bono repletus dei famulus sumptibus datis stupri nephas prohibuit (004408).

R. Confessor dei Nicolaus nobilis progenie sed nobilior moribus ab ipso puerili aevo se-cutus dominum meruit divina revelatione ad summum pro[vehi sacerdotium] (006310).

V. [Erat enim valde] compatiens et super afflictos pia gestans viscera (006310a).

R. Operibus sanctis Nicolao humiliter insistente revelatione divina provectus est ad summum sacerdotii gradum (007324).

V. Voce quippe de caelo lapsa quidam insinuat praesuli dignum episcopatu Nicolaum (007324a).//...

f.2: ...// V. [Et cum jejunasset quadra]ginta diebus et quadraginta noctibus postea esurit (006520a).//...

Proprium desanctis, s.Nicolao; Proprium detempore, Dominica I Quadragesimae

16 ANTIPHONALE

MMTN - Kn/I-28

XV.in. / XV.med., Membr., 1 f.

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1637-1642

COMPOSITIO FOLII: 205 x 326 mm, pars scripta integra: 178 x 255 mm, systema 4 line-arum: 17 mm, intervallum linearum: 5,5 mm, punktum: 5 x 6 mm

SCRIPTURA: gothica textualis, unica columna, lineae extantes 5,5

ORNAMENTA: cadellae

NOTATIO: bohemica

PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r: ...//R. [Sicutmater consolatur filios [suos ita consolabor vos] dicit domi[nus] et de Je-ru[sa]lem civitate quam elegi veniet vobis [auxil]ium [et vide]bitis et [gaudebit cor ves-trum] (007660).

V. [Dabo in] Syon salutem et in [Jerusalem gloriam meam] (00766ob).

R. Jerusalem plantabis vineam in montibus tuis et exsul[tabis quia dies] domini veniet
surge Sion con[vertere ad Deum tuum gaude et laetare Jacob quia de medio gentium
salvator tuus veniet] (007033) // ...

Proprium de tempore, Dominica II. Adventus

17 ANTIPHONALE

MMTN - Kn/I-32

XV.in. / XV.med., Membr., bif.

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1661-1664

COMPOSITIO FOLII: f.1: 332 x 470 mm, pars scripta integra: 332 x 470 mm, sistema 4
linearum: 20 mm, intervallum linearum: 5 mm, punctum: 2 x 2,5 mm

SCRIPTURA: gothica textualis, unica columna, lineae extantes 11

ORNAMENTA: lombardeae at cadelae

NOTATIO: metensis

PROVENIENTIA: orig. et usus in Hungaria

f.1r: ...// [Dixerunt impii opprimamus virum] justum quoniam contrarius est operibus nostris
(002263).

A. [Nemo tollit] a me animam meam sed ego pono eam et iterum sumo [eam] (003874).

A. [Pote]statem habeo ponendi animam meam et ite[rum sumendi eam] (004349).

I. Quibus juravi in ira mea si introi[bunt in requiem] meam (001122).

R. Contumelias et ter[rores pasus] sum ab eis qui erant pacifici mei [etcustodient]es
latus meum dicentes decipiamus [eum et praev]aleamus illi sed tu Domine mecum es
tam[quam bellator] fortis cadent in obprobrium sempiternum [et videam vindicta]m in
eis quia tibi re[velavi cau]sam meam (006335).

V. Omnes ini[mici] mei adversum me cogitabant mala mihi verbum iniquum mandaver-
unt adversum me].

f.1v: V. [Omnes ini]mici mei adversum cogitabant michi mala verbum [iniquum mandave-
runt ad]versum me (006335a).

R. Insurrexe[runt in m eviri] inqui absque misericordia quaesierunt [meinterfce]re et
non pepercerunt in faciem meam spuere [et lanceis] suis vulneraverunt me et concussa
sunt omnia [ossa meal] ego autem aestimabam me tamquam [mortuum sul]per terram
(006973).

V. Et dederunt in escam [meam fel et in] siti mea potauerunt me aceto (006973a).

R. A[nimam me]am dilectam tradidi in manus iniquorum et facta [est mihi] hereditas
mea sicut leo in silva [dedit contra] me vocem adversarius dicens congrega[mini et prop-
erate ad devorandum illum posuerunt me in desertum solitudinis et luxit super me om-
nis terra quia non est inventus qui me agnosceret et faceret bene] (006101).

f.2r: R. [Conclusit vias meas inimicus insidiator factus est mihi sicut leo in abscondito reple-
vit et inebriavit me amaritudine deduxerunt in la]cum mortis vitam meam et posuerunt

lapidem contra me vide domine iniuitates illorum et judica causam animae meae defensor vitae meae (oo6306).

V. Omnes inimici mei adversum me cogitabant mala mihi verbum iniquum mandaverunt adversum me (oo6306b).

A. Vide Domine et considera quoniam tribulor velociter exaudi me (oo5379).

A. Discerne causam meam Domine ab homine iniquo et doloso eripe me (oo2252).

A. Dum tribularer clamavi ad dominum de ventre inferi et exaudivit me (oo2474).

A. Domine vim patior responde pro me quia nescio quid dicam inimicis meis (oo2395).

A. Dixerunt impii [opprimamus virum justum quoniam contrarius est operibus nostris] (oo2263).

f.2v: R. [Viri impii dixe]runt opprimamus virum justum injuste et deglu[tiamus] eum tamquam inferi vivum auferamus memoriam illiu[s] de terra et de spoliis ejus sortem mittamus int[er] no[s] ipsi enim homicidae thesaurizaverunt sibi malum insipientes et maligni oderunt sapientiam et rei facti sunt in cogitationibus suis (oo7905).

V. Dixerunt impii apud se non recte cogitantes circumveniamus justum quoniam contrarius est operibus nostris (oo7905a).

R. Conclusit vias meas inimicus insidiator factus est mihi sicut leo in abscondito reple[vit] et inebriavit me amaritudine deduxerunt in la[cum mortis vitam meam et posuerunt lapidem contra me vide Domine iniuitates illorum et judica causam animae meae defensor vitae meae] (oo6306).//...

Proprium de tempore, Hebdomada Sacra, Dominica in Palmis

Collection of music sheets of various provenance - 15th-20th century (ZH - A)

18 MISSALE

sine num.sig.

XV.in. / XV.med., Membr.,1f.

COMPOSITIO FOLII: 32 x 97 mm, systema 4 linearum: 23 mm, intervallum linearum: 7 mm, punctum 3,5 x 3,5 mm

SCRIPTURA: gothica textualis, lineae extantes 1

ORNAMENTA: cadellae

NOTATIO: metensis

PROVENIENTIA: orig. et usus in Hungaria

f.1r: A. [Cum appropinquaret dominus Jerosolimam] misit duos [ex discipulis suis dicens ite] in castellum [quod e contra vos] est et invenietis [pullum asinae alligatum super quem nullus hominum] sedit solvite [et adducite mihi si quis vos interrogaverit]

f.1v: dicite opus domini est solv[entes et adduxerunt ad Jesum et imposuerunt si]bi vestimenta [sua in via alii ramos de arboribus prosternebant et qui sequebantur clamabant hosanna benedictus qui venit in nomine domini benedictum regnum patris nostri David hosanna in excelsis miserere nobis fili David] (oo1976.1).

A. Cum [audisset populus] quia Jesus [venit Jerusalem acceperunt ramos palmarum et exierunt ei] obviam et [clamabant pueri dicentes hic est qui venturus est in salutem populi haec est salus nostra et redemptio Israel quantus est iste cui throni et dominaciones occurunt noli timere filia Sion ecce rex tuus venit tibi sedens super pullum asinae sicut scriptum est salve rex fabricator mundi qui venisti redimere] (001983/001983.1).

Proprium de tempore, in die Ramis Palmarum

19 MISSALE

sine num.sig.

XV.in. / XV.med., Membr., 1f.

COMPOSITIO FOLII: 32 x 97 mm, systema 4 linearum: 23 mm, intervallum linearum: 7 mm, punktum 3,5 x 3,5 mm

SCRIPTURA: gothica textualis, lineae extantes 1

ORNAMENTA: versale

NOTATIO: quadrata

PROVENIENTIA: orig. et usus Bohemia / Slovacia

f.1r: ...//W. Dominus vobiscum [R. Et cum spiritu tuo] (800121).

f.1v: Hv. [Gaudeat et] tellus tantis irradiata ful[goribus et aeterni regis splendore illustrata totius orbis se sentiat amisisse] (a00293a)//...

Proprium de tempore, Sabato Sancto

20 ANTIPHONALE

sine num.sig.

XV.in. / XV.med., Membr., bif.

LIBER TRADENS: Protocollum Civitatis 1543

COMPOSITIO FOLII: 267 x 425 mm, pars scripta integra: 317 x 224 mm, systema 4 linearum: 22 mm, intervallum linearum: 7,5 mm, punktum: sine punknum

SCRIPTURA: gothica textualis, unica columna, lineae extantes 8

ORNAMENTA: lombardae et cadelae

NOTATIO: sine

PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r: ...//R.... passio usui que similis est passio in tue.

V. Memento nostri Deus noster in hoc patibulo crucis. Gloria patri et filio et spiritui sancto.

A. Conserua plebem hac die in te confidentem Domine ut te possit.

f.1v: A. Hec est viri Salomonis generatio que accepit benedictio veni a domino. Av. Domini est terra.

A. In tempore oportuno sancti dominum orabant [...] Adriani con [...] eos spinis coronabant.

R. Passi sunt martyres Christi sancti feria sexta hora diei tertia//...

21 GRADUALE**12/a**

XV.in. / XV.med., Membr., 1f.

LIBER TRADENS: Protocollum Civitatis Trenchiniensis anni 1622

COMPOSITIO FOLII: 378 x 268 mm, pars scripta integra: 286 x 220 mm, systema 4 linearum: 15,5 - 16 mm, intervallum linearum: 5 mm, punktum: 4,5 x 6 mm

SCRIPTURA: gothica textualis, unica columna, lineae extantes 10

ORNAMENTA: lombardae et cadelae

NOTATIO: bohemica

PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r: ...//Of.V. [Hostias et preces tibi Domine laudis offerimus tu suscipe pro] animabus illis
quarum hodie memoriam facimus fac eas domine de morte transire ad vitam (go1573a).
Of.V. Requiem aeternam Domine et lux perpetua luceat eis (go1573b).

V. Redemptor animarum omnium cristianorum mitte archangelum sanctum Michaelem
ut ille [dignetur eas eripere de regionibus tenebrarum] et preducat eas in sinu Abrahe in
lucem sepiternam (go1573c).

Cm. Tuam Deus deposcimus pictatem ut eis tribuere digneris lucidas ac quietas man-
siones pro quorum memoria cor[pus Christi sumitur dona eis Domine requiem sempi-
ternam et lux perpetua luceat eis pro quorum memoria sanguis christi sumitur dona eis
Domine requiem sempertiam] (go2388).

f.1v: Cm. [Tuas Deus deposcimus pictatem ut eis tribuere digneris lucidas ac quietas man-
siones pro quorum memoria cor[pus Christi sumitur dona eis Domine requiem sempi-
ternam et lux perpetua luceat eis pro quorum memoria sanguis christi sumitur dona eis
Domine requiem sempertiam].

Cm. Absolve Domine animas eorum ab omni vinculo delictorum ut in resurrectionis
gloria [inter sanctos tuos resuscitati respirent] (go2573).

V. Requiem aeternam do[na] e[is] D[omine] et l[ux] per[petua] l[uceat] e[is] (go1576a).

Cm. Lux aeterna luceat eis Domine Cum sanctis tuis in aeternum quia pius es (go1576)

CmV. Requiem aeternam do[na] e[is] d[omine] et l[ux] per[petua] l[uceat] e[is] (go1576a).

In. Si enim credimus quod Iesus mortuus est et resurrexit [ita et Deus eos qui dormierunt
per Iesum adducet cum eo] (go2389).//...

Commune sanctorum, in Commemoratione Mortuorum, Pro Defunctis

22 BREVIARIUM**sine. num sig.**

XV.in. / XV.med., Membr., 1f.

COMPOSITIO FOLII: 224 x 328 mm, pars scripta integra: 224 x 328 mm, systema 4 linearum:
20 mm, intervallum linearum: 5 mm, punktum: 2 x 2,5 mm

SCRIPTURA: gothica textualis, bicolumna, lineae extantes 10

ORNAMENTA: cadellae

NOTATIO: metensis

PROVENIENTIA: orig. et usus in Bohemia/Moravia/Slovacia

f.1r: A. [Spiritus et animae] justorum hymnum dicite deo nostro alleluia alleluia (005000).

A. In civitate domini ibi sonant jugiter organa sanctorum ibi cinnamomum et balsamum odor suavissimus carmina eorum ibi angeli et archangeli hymnum deo decantant ante thronum dei alleluia. (003210).

f.1rb: A. Domine Deus noster [cujus gratia] beatus Marthinus tres mortuos [resus]citauit concede propitiis ut [per] ejus interuentum a morte anime resuscitari mereamur (002335). R. Martinus sacerdotes dei cui post apostolost tamtam graciam dominus contulit ut tres mortuos [suscitaret et alias virtutes praeclaras ostendit et inter alios confessores et martyres et rosa fulget in Gallia] (007133).

Proprium de sanctis, Omnium Sanctorum; Proprium de sanctis, Martini

List of signatures

	Signature	Type of liturgical codex	Dating	Notation	Feast	Provenience
1	MMTN – Kn/I-8	Antiphonary/ Gradual	15. cent.	Bohemian		Bohemia/ Moravia/ Slovakia
2	MMTN – Kn/I-11	Antiphonary (A1)	15. cent.	Bohemian	Historia de regum	Bohemia/ Moravia/ Slovakia
3	MMTN – Kn/I-12	Antiphonary (A1)	15. cent.	Bohemian	Historia Sapientiae	Bohemia/ Moravia/ Slovakia
4	MMTN – Kn/I-13	Antiphonary (A1)	15. cent.	Bohemian	Historia Sapientiae	Bohemia/ Moravia/ Slovakia
5	MMTN – Kn/I-14	Antiphonary	15. cent.	Bohemian	Nativitas domini	Bohemia/ Moravia/ Slovakia
6	MMTN – Kn/I-15	Antiphonary (A1)	15. cent.	Bohemian	Sabbato Sancto	Bohemia/ Moravia/ Slovakia
7	MMTN – Kn/I-16	Antiphonary	15. cent.	Bohemian	Dominica Quinquagesimae / Hebdomada Quinquagesimae	Bohemia/ Moravia/ Slovakia
8	MMTN – Kn/I-17	Antiphonary	15. cent.	Bohemian	Dominica 4, Tempus Adventus	Bohemia/ Moravia/ Slovakia
9	MMTN – Kn/I-18	Antiphonary (A1)	15. cent.	Bohemian	Conceptio Mariae	Bohemia/ Moravia/ Slovakia
10	MMTN – Kn/I-19	Gradual (G1)	15. cent.	Bohemian	Commune plurimorum Martyrum a Comm. unius Confessoris Pontificis	Bohemia/ Moravia/ Slovakia
11	MMTN Kn/I-20	Gradual	15. cent.	Bohemian	De Transfiguratione Domini, s. Laurentius, B.M.V. /Assumptio/, s. Bartholomae, Decollatio Johannis Baptistae	Bohemia / Moravia
12	MMTN Kn/I-21	Gradual	15. cent.	Bohemian	s. Anna, s. Dorothea, s. Barbara, s. Margarita	Bohemia/ Moravia/ Slovakia

13	MMTN Kn/I-22	Gradual (G1)	15. cent.	Bohemian	Ordinarium missae	Bohemia/ Moravia/ Slovakia
14	MMTN Kn/I-23	Gradual (G1)	15. cent.	Bohemian	Ordinarium missae	Bohemia/ Moravia/ Slovakia
15	MMTN- Kn/I-27	Gradual	15. cent.	Bohemian	s. Nicolao, Dominica I Quadragesimae	Bohemia/ Moravia/ Slovakia
16	MMTN – Kn/I-28	Gradual	15. cent.	Bohemian	Dominica II. Adventus	Bohemia/ Moravia/ Slovakia
17	MMTN – Kn/I-32	Antiphonary	15. cent.	Messine Gothic	Dominica in Palmis	Bohemia/ Moravia/ Slovakia
18	Sine sign.	Missale	15. cent.	Messine Gothic	Die Ramis Palmarum	Bohemia/ Moravia/ Slovakia
19	Sine sign.	Antiphonary	15. cent.	Square	Sabato Sancto	Bohemia/ Moravia/ Slovakia
20	Sine sign.	Antiphonary	15. cent.	Sine notation		
21	12a	Gradual	15. cent.	Bohemian	in Commemoratione Mortuorum, Pro Defunctis	Bohemia/ Moravia/ Slovakia
22	Sine sign.	Breviary	15. cent.	Messine Gothic	Omnium Sanctorum, Martini	Bohemia/ Moravia/ Slovakia

Register

A/ REGISTER BY TYPE OF NOTATION

Bohemian notation: gradual/antiphonary (1), antiphonary (2), antiphonary (3), antiphonary (4), antiphonary (5), antiphonary (6), antiphonary (7), antiphonary (8), antiphonary (9), gradual (10), gradual (11), gradual (12), gradual (13), gradual (14), antiphonary (15), antiphonary (16), gradual (21), gradual (23), antiphonary (24)

Square notation: missale (19)

Messine notation: antiphonary (17), missale (18), breviary (22)

Sine notation (empty staff): antiphonary (20)

B/ REGISTER BY TYPE OF LITURGIC CODEX

Antiphonary: antiphonary (2), antiphonary (3), antiphonary (4), antiphonary (5), antiphonary (6), antiphonary (7), antiphonary (8), antiphonary (9), antiphonary (15), antiphonary (16), antiphonary (17), antiphonary (20), antiphonary (24)

Gradual: gradual? (1), gradual (10), gradual (11), gradual (12), gradual (13), gradual (14), gradual (21), gradual (23)

Missale: missale (18), missale (19)

Breviary: breviary (22)

C/ REGISTER ACCORDING TO PRESUMED PROVENANCE

Bohemian: gradual? (1), antiphonary (2), antiphonary (3), antiphonary (4), antiphonary (5), antiphonary (6), antiphonary (7), antiphonary (8), antiphonary (9), gradual (10), gradual (11), gradual (12), gradual (13), gradual (14), antiphonary (15), antiphonary (16), gradual (21), gradual (23), antiphonary (24)

Hungarian (domestic origin): antiphonary (17), missale (18), antiphonary (20), breviary (22)

Central-european: missale (19)

D/ INCIPIT REGISTER

Mass chants:

Introit:

Confessio et pulchritudo* (11)

Dicit Dominus sermones (10)

Gaudeamus omnes* (11)

In virtute tua* (11)

Os justi meditabitur (10)

Requiem aeternam (21)

Sacerdotes Dei (10)

Sacerdotes ejus induant (10)

Sacerdotes tui Domine (10)

Salve sancta Parens* (11)
Si enim credimus (21)
Statuit ei Dominus (10)

Graduale:

Domine Jesu Christe (21)
Domine praevenisti* (11)
Probasti Domine cor meum* (11)
Propter veritatem* (11)

V. All.:

Assumpta est Maria in caelum (11)
Candor est lucis aeterne (11)
In Maria benignitas (11)
Levita Laurentius (11)
Tu virtutum tumba (12)
Vox sancti Bartholomae (11)

Tractus:

Absolve Domine (21)

Offertory:

Constitues eos* (11)
Diffusa est gracia* (11)
Felix namque* (11)
In omnem terram* (11)

Communio:

Beata viscera Mariae* (11)
Lux aeterna luceat (21)
Quod dico vobis (10)
Tuum Deus deposcimus (21)
Vos /qui secuti* (11)
Vos /qui secuti* (11)

Antiphon:

Cum appropinquaret Dominus (18)
Cum audisset populus (18)

Kyrie:

gradual (21)

Sanctus:

gradual (13), gradual (14),

Agnus Dei:

gradual (13), gradual (14),

Office Chants:**Antiphon:**

Ad te de luce (7)
Attendite universi (6)
Aves spes nostra (5)
Confessorum regem adoremus (15)
Conversa plebem hac dies (20)
Deus adjuvat me (6)
Discerne causam meam (17)
Dixerunt impii opprimamus (17)
Doleo super te (2)
Domine vim patior (17)
Dum tribularer clamavi (17)
Haec est viri Salomonis (20)
Haec /fratrum/magnum (9)
Hodie scietis (5)
Hymnum dicite (7)
In pace in idipsum* (6)
In tempore oportuno (20)
Iratus rex Saul (2)
Miserere mei Fili (7)
Nobilissimus siquidem (15)
Obsecro Domine (2)
O mors ero mors (6)
O pastor aeterne (15)
Omnes angeli ejus (7)
Plangent eum quasi (6)
Postquam domi puerilem (15)
Prima spernens viri (9)
Pudore bono repletus (15)
Quis enim in omnibus (2)
Rex autem David (2)
Rubus quondam incombustus (9)
Vide Domine et considera (17)

Spiritus et animae justorum (22)
In civitate domini clara sonant(22)
Et omnes angeli stabant(22)
Domine deus noster (22)
Benedictionis tuae domine(22)

Responsory prolixo:

/Cum venisset ad locum/ V. Memento nostri Deus (20)
/Ductus este Jesus. V. Et cum jejunasset/ quadraginta diebus (15)
/Ecce quomodo eritur/. V. In pace factus es (6)
/Emitte Domine/. V. Da mihi Domine sedium (4)
/R. Juravi dicit Dominus/. V. Juxta est salus (8)
/R. Me oportet minui/ V. Hoc est testimonium (8)
/R.: Viri ipmii dixerunt/. V. Dixerunt impii apud se (17)
Aestimatus sum. Et sicut vulnerati (6)
Agnus Dei Christus. V. Christus factus est (6)
Animam meam dilectam. (17)
Beatus Nicolaus jam triumpho/. V. Ut apud Christum (15)
Conclusit vias meas. V. Omnes inimici mei (17)
Confessor Dei Nicolaus. V. /Erat enim valde/ compatiens (15)
Constatnes estote. V. Vos qui in pulvere (5)
Contumelias et terrores. V. Omnes inimici mei (17)
Da mihi Domine sendum. V. Domine Pater et Deus (4)
Ecce jam veniet. V. Propter nimisiam caritatem (8)
Gyrum caeli circuivi.V. Ego in altissimis (4)
Initium sapientiae (4)
Insurrexerunt in me. V. Et dederunt in escam (17)
Intuemini quantus. V. Et dominabitur a mari (8)
Jerusalem plantabis. (16)
Magna enim sunt judica. V. Deduxisti sicut oves (3)
Ne derelinquas me Domine. V. Apprehende arma (3)
Operibus sanctis. V. Voce quippe de caelo (15)
Passi sunt martyres (20)
Patriarcharum semine. V. Nobilis et clara stirps (9)
Praebe fili cor. V. Attende fili mi (3)
Quae sunt in toto corde. V. Imperfectum meum (3)
Sicut ovis ad occisionem. V. In pace (6)
Sicut/ mater consolatur. V. Dabo in Sion (16)
Super salutem. V. Dixi sapientiae (3)
Veni hodie ad fontem. V. Igitur puella cui dixerat (7)
Verbum iniquum. V. Ne forte satiatus (4)

Verbum patris mundo. V. Solem justitiae concludunt (9)
Vocavit angelus Domini. V. Et benedicentur in te omnes (7)

Invitatory antiphon:

Confessorum regem adoremus (15)
Quibus juravi (17)

Versiculus:

Dominus vobiscum (19)

Sequence:

Victimae paschali laudes (23)
O Beata Maria (23)

E/ LOCAL REGISTER

Slovakia

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Banská Štiavnica, 4	Selmencbánya
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Bierovce, 20	Biróc
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Borčice, 22	Borcsic
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Bytča, 23, 24	Nagybiccse
Červeník, 17	Vágvörösvár
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Dolný Hričov, 23	Alsóricsó
Drahovce, 17	Vágdebrőd
Dubnica nad Váhom, 22	Máriatölgyes
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Piešťany, 17	Pöstyén	
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Trenčianska Turná, 21	Tornyos	
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Žabokreky, 20	Zsámbokré
Žilina, 15, 23, 24	Zsolna
	Solna

AUSTRIA

Klosterneuburg, 8 Klosterneuburg

CZECH REPUBLIC

Praha, 13 Prága Praga

Abbreviations

A	Antiphone
Ab	Benedictus Antiphon
Adv.	Advent / Tempus Adventus
Al.	Alleluia
AlV.	Alleluia verse
Am	Magnificat Aniphon
BMV	Beata Maria Virgo
CAO – ECE	Corpus Antiphonale Officii – Ecclesiarum Centralis Europae
cca.	circa
Cm.	Communio
Comm.	Commune
Dom.	Dominica
ex.	exeunte saeculo
f., ff.	folio
Gr.	Graduale
GrV.	Gradual verse
H.	Hymn
IA.	Invitatory Antiphon
illum.	illumination
in.	ineunte saeculo
In.	Introitus
InV.	Introit verse
med.	medio seaculo
membr.	membrane, parchment
mm.	milimeter

MMMA	Monumenta Monodica Medii Aevii, Antiphonae
MMTN	Magistrát mesta Trenčín/ Municipal Authority of the city of Trenčín
Ms., MSS.	Manuscriptum/manuscript
MTA	Magyar Tudományos Akadémia / Hungarian Academy of Sciences
N	Nocturno
not.	notation
Nr.	Number
Of.	Offertory
OFM-119	Antiphonarium Ordinis Fratrum Minorum. Temporale, Pars Aestivalis, Budapest, Egyetemi Könyvtar (Bibl. Universitatis), Cod. lat. 119.
OfV.	Offertory verse
Orig.	Origin
Ps	Psalm
r	recto
R.	Responsory
s.	(lat.) sanctus, sanctis
SAV	Slovenská akadémia vied/Slovak Academy of Sciences
SEMD	Slovak Early Music Database
sign.	signature
SK-TN	The abbreviation of the State Archive in Trenčín in the RISM (Répertoire International des Sources Musicales) database. http://www.rism.info/home.html
STR-1	Online Catalog of Musical Sources: SK-TN (Trenčín) Štátny archív v Trenčíne Bratislava antiphonary III, BURAN, D. et al. <i>Bratislavský antifonár III</i> . Martin: Slovenská národná knižnica, 2005
STR-3	Bratislava antiphonary I, SOPKO, J., BURAN, D., VESELOVSKÁ, E. <i>Bratislavský antiphonary I</i> . Martin: Slovenská národná knižnica, 2004.
ŠA TN	Štátny archív Trenčín/State archive of Trenčín
ÚHV SAV	Ústav hudobnej vedy Slovenskej akadémie vied/Musicology Institute of the Slovak Academy of Sciences
ZH-A	Zbierka hudobnín rozličnej proveniencie/ Collection of music sheets of various provenance

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Images



1 Antiphonary / Gradual SK-TN MMTN-Kn/I-8



1 Antiphonary / Gradual SK-TN MMTN-Kn/I-8



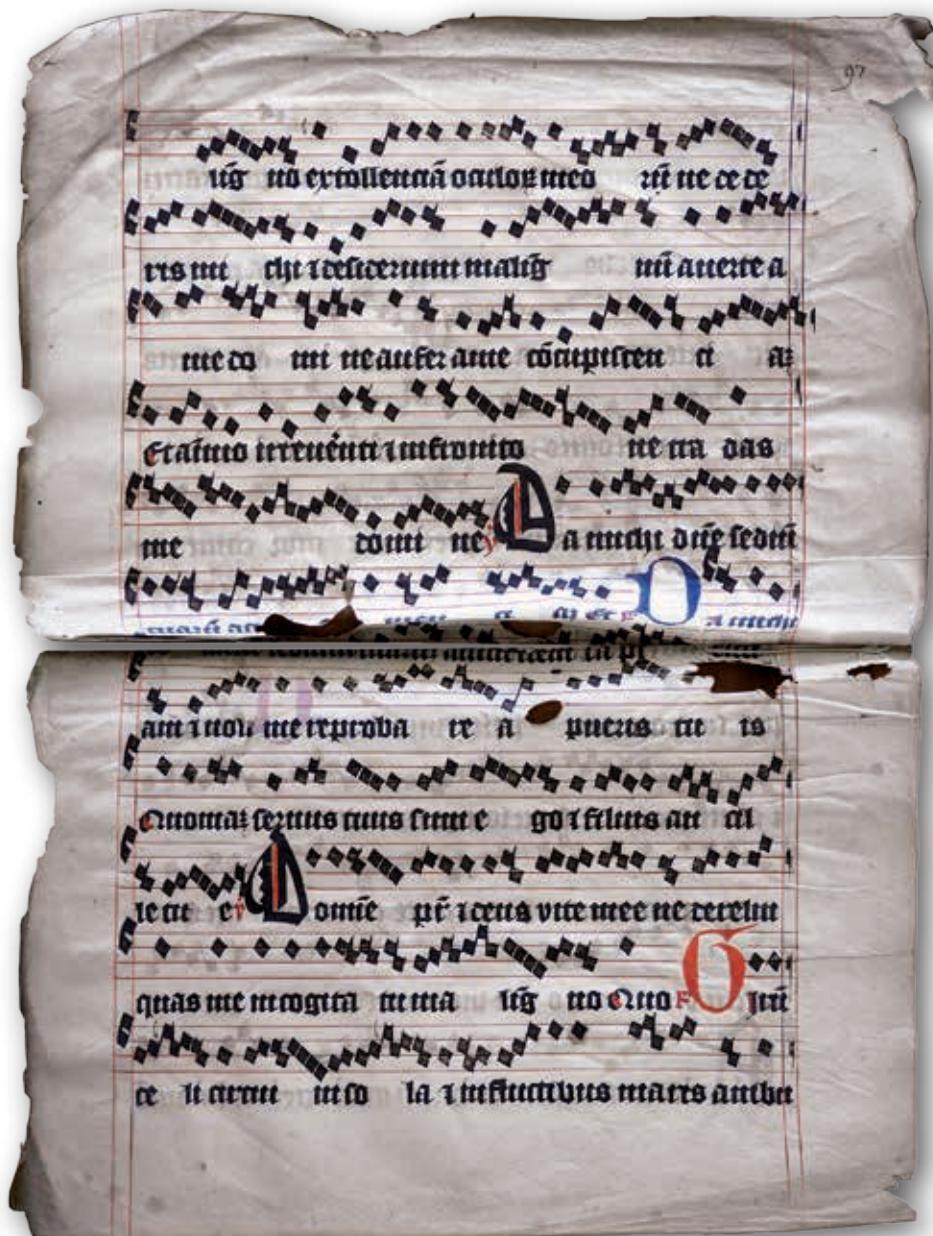
2 Antiphonary SK-TN MMTN-Kn/I-11



3 Antiphonary SK-TN MMTN-Kn/I-12, f.1v



3 Antiphonary SK-TN MMTN-Kn/I-12, f.1v



4 Antiphonary SK-TN MMTN-Kn/I-13, f.1r



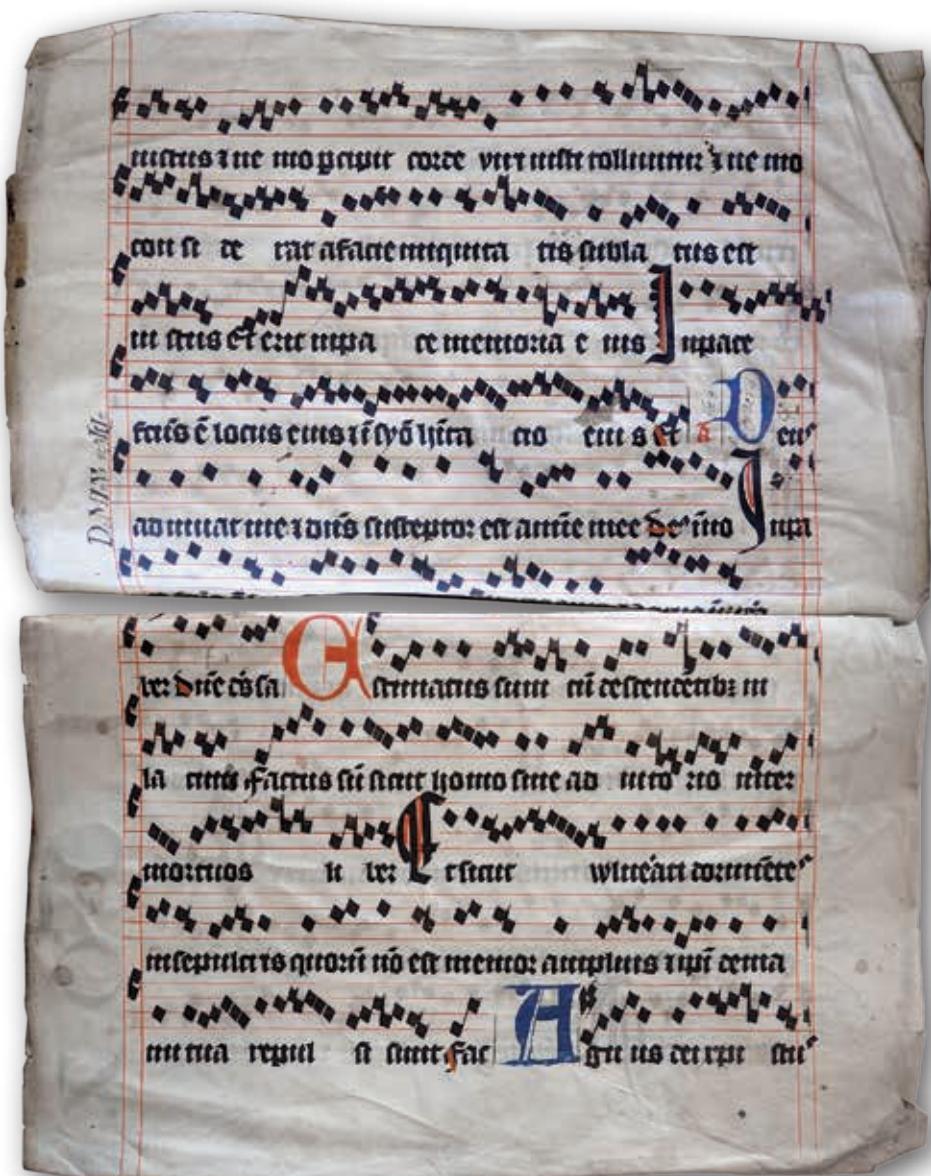
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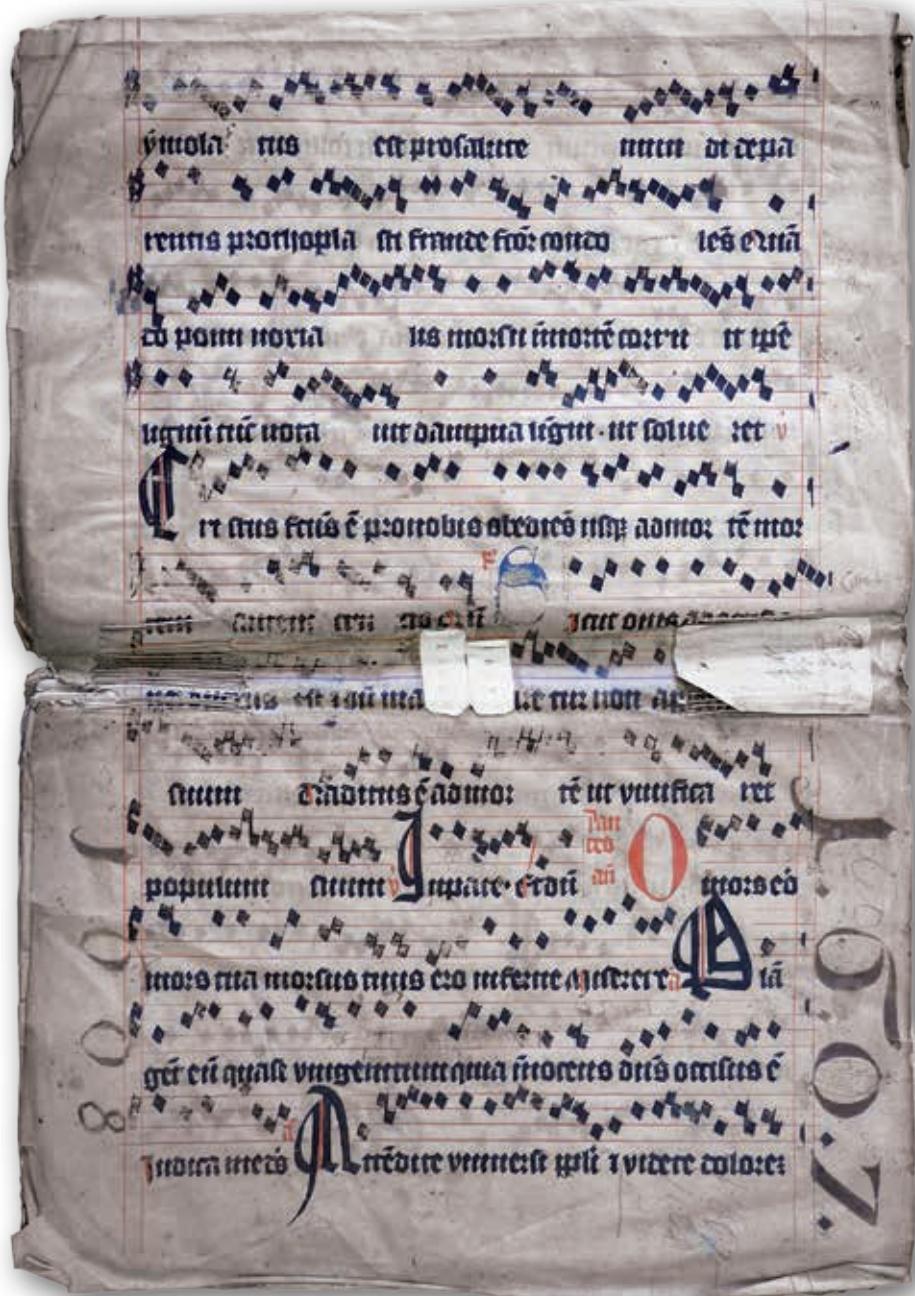
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5 Antiphonary SK-TN MMTN-Kn/I-14, f.1v



6 Antiphonary SK-TN MMTN-Kn/I-15, f.1r



6 Antiphonary SK-TN MMTN-Kn/I-15, f.1v



7 Antiphonary SK-TN MMTN-Kn/I-16, f.1r



7 Antiphonary SK-TN MMTN-Kn/I-16, f.1v



8 Antiphonary SK-TN MMTN-Kn/I-17, f.1r



8 Antiphonary SK-TN MMTN-Kn/I-17, f.1v



PROTOCOLON f. 19r. 616.

lanci et hui mires corde laudi re et um
Bene dicat omnia opera omni quo facit et sicut e. Euonac.
Dicendo vos tu co mune induant insti-
am et san ei tu i ecclentie proper da. sed ser-
num tu um nau dicitis fa ci em xpisti tu i
hambet omnis man er Euonac.

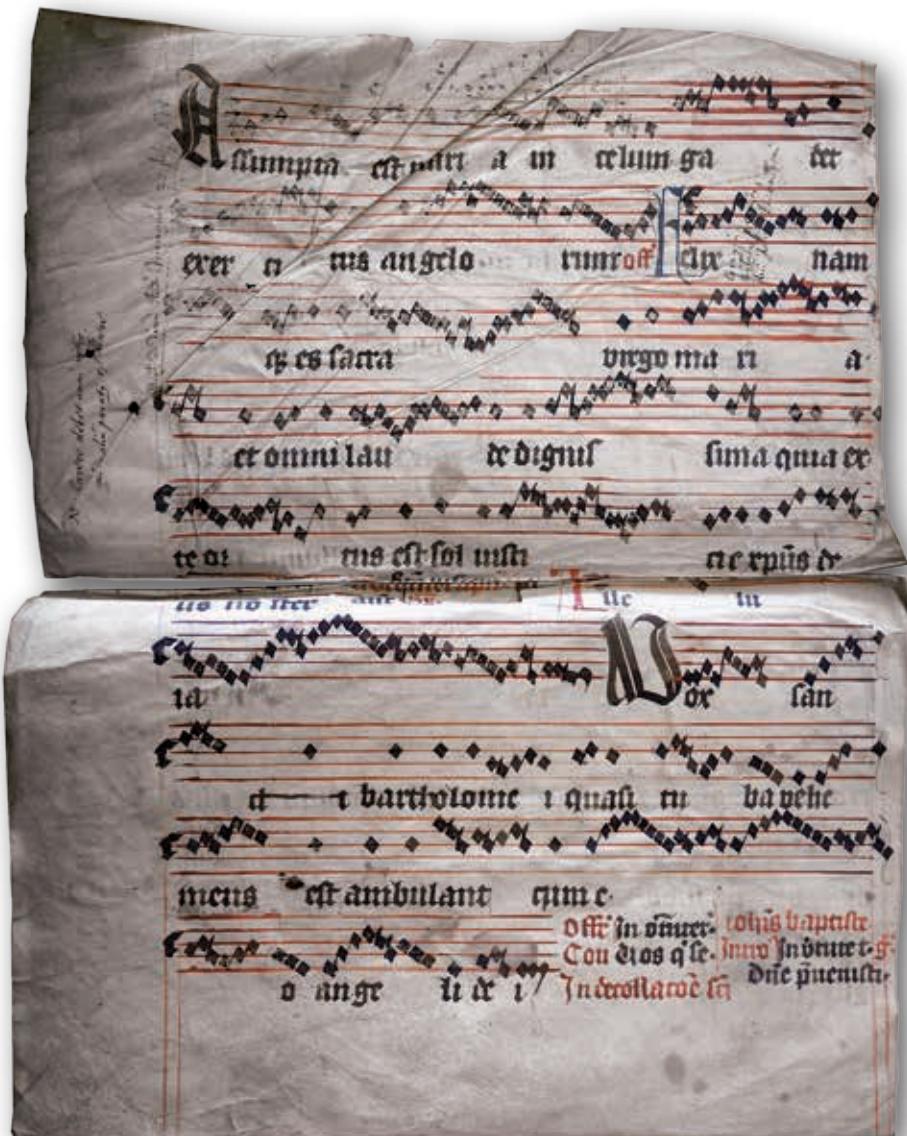
Secundum eius monitum saluta re et san-
cti eius exaltatio ne exulta vnde **M**emento do
dicendum et vos manus er. Euonac. **D**icit do
mi nus sermones mei quos dedi vos tu um non deficit.



10 Gradual SK-TN MMTN-Kn/I-19, f.1v



11 Gradual SK-TN MMTN-Kn/I-20, f.1r



11 Gradual SK-TN MMTN-Kn/I-20, f.1v



12 Gradual SK-TN MMTN-Kn/I-21, f.1r

CXXVII

A ille de sc̄a dorothæ. In ia

il virtutum timba sine felle co lim

bage nerola dom thea nos tueri ne rimpheā demo

nus sic a dat nec tartha ra collu

A dar re ce illi

12 Gradual SK-TN MMTN-Kn/I-21, f.1v



13 Gradual SK-TN MMTN-Kn/I-22, f.1r



13 Gradual SK-TN MMTN-Kn/I-22, f.1v



14 Gradual SK-TN MMTN-Kn/I-23, f.1r



14 Gradual SK-TN MMTN-Kn/I-23, f.1v



15 Antiphonary SK-TN MMTN-Kn/I-27, f.1r



15 Antiphonary SK-TN MMTN-Kn/I-27, f.1v



16 Antiphonary SK-TN MMTN-Kn/I-28

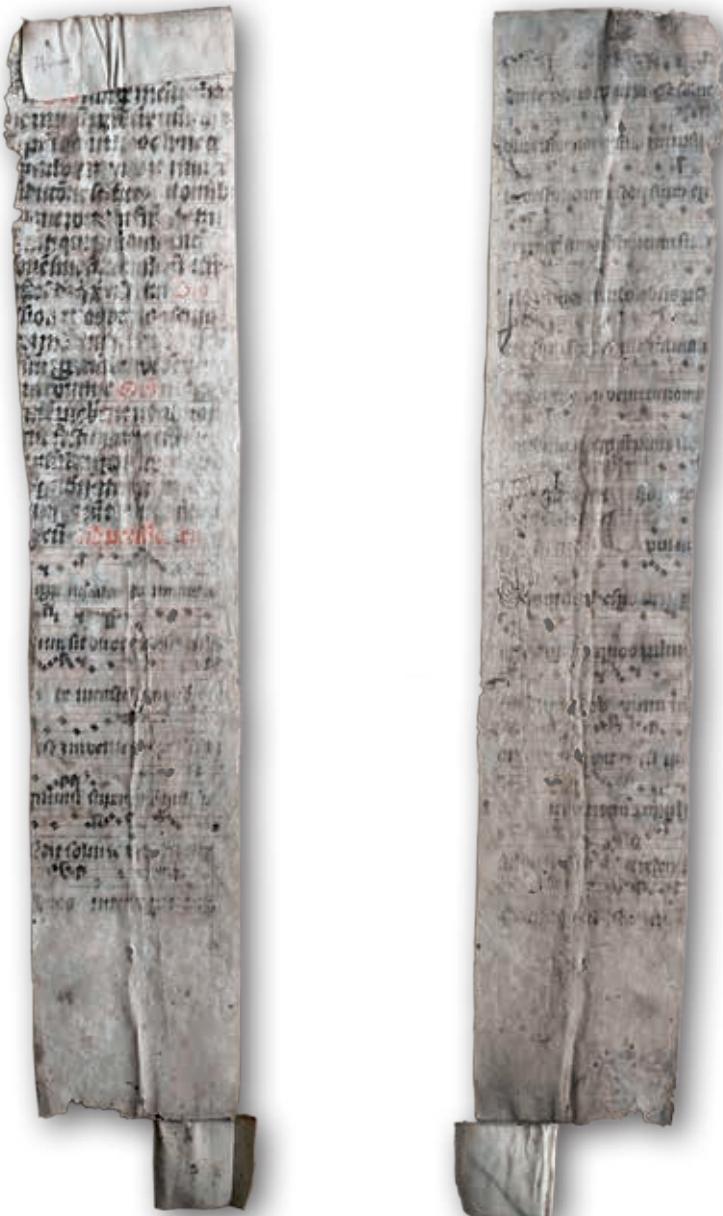
sum iustum quoniam contempnis est operibus nis. Ego
nihil ame anima meam sed ego uno eam ritterim finno
de potestate habeo ponendi anima meam. Ite
moneae. **A**nibus meam mira mea simon
Ontumeli as ter
sis simi abe is qui erant paucii mei
videntes latit me in dicentes deipnamus
igualeamus illi sed tu domine meus es tam
potescendent molybdri in semper ten
videtiam me is quia a vi re
cav sam me am **D**om nes in

num mei aduersum cogitabant nuchi mala ubi num inqui
ner fini me Dicentes. **I**stam rem
inquit ab ipso misericordia a quiescerunt mihi
propter non pepercimus misericordiam meam que re
sumis voluntariis meo et scissa sunt omnia op
ere ego autem estimabam me tamquam
per se iam. **L**e dederunt misericordiam
sua mea potauerunt me accepit. Ego
autem dilectam nati diuinam manus quoniam facta
hereditas mea ait ait leprosus multa
me uocem aduersari ne dicens congrega me

17 Antiphonary SK-TN MMTN-Kn/I-32, f.1v

terri mors meam me am & posue ruit lapi
de contra me vide domine iniquitates illo ruit
mudi ea can sam anime me e
de sensu: nre me e **D**omnes nimia mei
me aduersum cogitabant michi mala ad verbum iniqui me ad
uerbi sinn me dñe **U** de domine recons
deri quo tribulor uelociter exaudi me Euouae **D**iserte
cansam meam domine ab homine iniquo redoloso eripe me Eu
ouae **D**um tribularex clamau ad domini teneante inferi & exau
dunt me Euouae **D**omine vnu patior responde pietate aua
nclao quid dicam iniunctis meis Euouae **D**irexerit iniqui

rumit opprimitur in iustum in me te regnum
piscis, inquit, et dicit: «
enim tamquam infernus vi nimis transformat memoria misere-
terea ea et despolias eam. Sicutem mittit nimis mali no-
tis, ipsa enim hominum thesaurizant libi, inā sum in spien-
tes et maligni oderunt sapientiam et rei satia. **D**icuerunt in in-
cogitatio inibus suis: «
qui apud te non recte cogitantes cumquecumque iustum quoniam
cognoscere est operibus. Non sis te despolias. **A**dictus
vias meas ab iniustis iniurator fatus est in ih-
si tunc te o m' abs aperte replenter.
duerunt me amari tudi ne deducerint **A**ula.



18 Missal SK-TN ZH-A Sine num. sig.



19 Missal SK-TN ZH-A Sine num. sig., f.1r



19 Missal SK-TN ZH-A Sine num. sig., f.1v

passio nem que simus es

passio in tu

Hecce noster deus noster

in hoc pa tabulo ceu

Scis huius gloria patri et filio

et spiritu in cuius san ato se

Consenserua plerum hac die in te

confidentem in minuc ut te possit

Verbum domini
ut in rium

Anno Domini

Dicit est veri salo mons genit

vaco que ar iput tere statu nem

a domino dñi cóntra tempore a

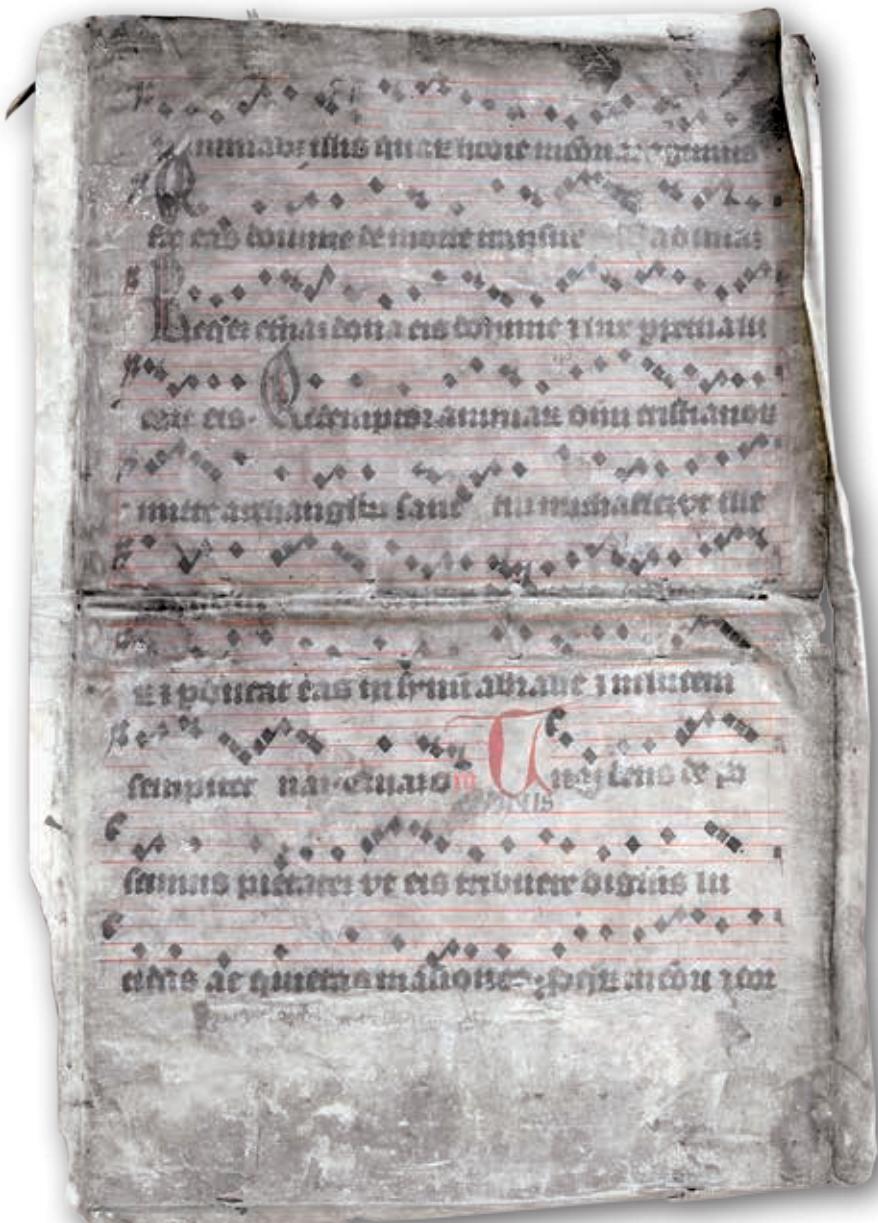
opozit uacanti dñm mū oca bāt

Sicut aderat in cōplicis eos sp̄i

mis coronabantur **D**omi

sunt matutes sp̄i in se ria

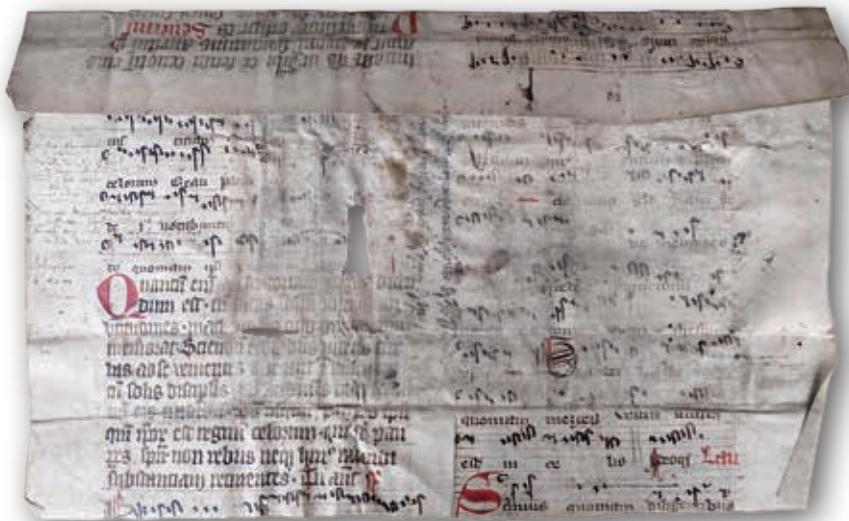
ser ta hora dñi certus : uan



21 Gradual SK-TN ZH-A 12/a, f.1r



21 Gradual SK-TN ZH-A 12/a, f.1v



22 Breviary SK-TN ZH-A Sine num. sig., f.1r



22 Breviary SK-TN ZH-A Sine num. sig., f.1v

VERONIKA GARAJOVÁ

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MEDII AEVI E CIVITATE TRENCHINI**

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MEDII AEVI IN SLOVACIA**

TOMUS VI

Publisher:

Institute of Musicology of the Slovak Academy of Sciences, 2020
Dúbravská cesta 9, 841 04 Bratislava 4, Tel.: 00421-2-54773589

musicology@savba.sk

Redaction: Author

Translation: Mgr. Enzo Passerini

Technical collaboration: Design - Graphic - Typography: Libros, s.r.o.

Foto: Author

Proof reading: Mgr. Jakub Minárik

Print: Váry, s.r.o.

ISBN: 978-80-89135-44-8

EAN: 9788089135448